

PROFESSIONAL NOTICES.

- MADAME ANNIE ALBU (Soprano).**
Concerts and Oratorio, address, 10, Albert Terrace, Blackpool.
- MISS JULIE ALBU (Soprano)**
(Pupil of the late Madame Jenny Lind-Goldschmidt).
For Oratorios, Concerts, At Homes, 4, Elgin Avenue, Westbourne Pk.
- MADAME BARTER (Soprano).**
(Pupil of W. H. Cummings, Esq.)
For Oratorios, Classical and Ballad Concerts, At Homes, &c., address, Westbury Road, Wood Green, N.; or, M. B. Messrs. Novello, Ewer and Co., 1, Berners Street, W.
- MADAME CARRIE BLACKWELL (Soprano)**
(Pupil of the late Madame Sainton-Dolby).
Orchestral, Oratorio, Ballad Concerts, &c., 4A, Sloane Square, S.W.
- MADAME MERTON CLARK (Soprano).**
For Concerts, Oratorios, Masonic Banquets, &c., address, 38, Holbeck Road, London, S.W.
- MISS EFFIE CLEMENTS (Soprano).**
Own address, 36, Albion Street, Hyde Park; or, Mr. Alfred Moul, 26, Old Bond Street.
- MISS CONWAY (Soprano).**
For Concerts, Oratorios, Cantatas, &c., address, 53, Robert Street, Chorlton-on-Medlock, Manchester.
- MISS MARJORIE EATON (Soprano).**
For Concerts, Oratorios, &c., 237, Katherine Street, Ashton-under-Lyne.
- MADAME FARRAR-HYDE (Soprano).**
For Oratorios, Concerts, &c., Grafton Place, Ashton-under-Lyne; or, Mr. W. B. Healey, 10A, Warwick Street, Regent Street, W.
- MISS JEANNETTA FRAZIER (Soprano).**
Oratorios, Italian Operatic, Cantatas, Miscellaneous, and Ballad Concerts, 36, Muntz Street, Small Heath, Birmingham; or, 14, Bernard Street, Russell Square, W.C.
- MISS FUSSELLE (Soprano).**
(Pupil of Madame Sainton-Dolby, formerly her Assistant Professor; Licentiate (Artist) of the Royal Academy of Music.)
For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.
- MISS MAY GOODE (Soprano).**
For Oratorios, Concerts, &c., address, Piercy Watson, Professor of Singing, St. Cecilia, Leamington Spa.
- MADAME MINNIE GWYNNE (Soprano).**
For Oratorios, Classical and Ballad Concerts, Organ Recitals, address, 18, St. Stephen's Avenue, Uxbridge Road, W.
- MISS ISABEL HALL (Soprano).**
(Royal Academy and Trinity College Certificates.)
For Ballads, &c., terms, address, 65, Shear Brow, Blackburn.
- MISS BESSIE HOLT (Soprano).**
For Oratorios, Concerts, and Cantatas, address, 2, Brighton Terrace, Cornbrook Park, Old Trafford, Manchester.
- MADAME ALICE JACKSON (Soprano).**
Address, 31, Tweed Street, Liverpool.
- MADAME ELLEN LAMB (Soprano).**
For Oratorio and Miscellaneous Concerts, At Homes, and Lessons, address, 1, King Henry's Road, South Hampstead, N.W.
- MISS MAUD LESLIE (Soprano).**
For Concerts, &c., 47, Crystal Palace Road, Dulwich, S.E.
- MISS LILY MARSHALL-WARD (Soprano),**
MISS JESSIE MARSHALL-WARD (Contralto),
80, Addison Street, Nottingham.
- MISS M. LISTER NEWMAN (Soprano)**
(Silver Medalist, R.A.M., July, 1887; Certificate, July, 1888)
Accepts Engagements for Concerts in October. Address, Hollowgate, Barnsley, Yorkshire.
- MADAME PROBERT-GOODWIN (Soprano),**
Oratorio, Cantata, or Ballad Concerts. Arundel House, Woodfield Rd., Redland, Bristol; or, 41, Tressilian Rd., St. John's, London, S.E.
- MISS ELLIOT RICHARDS (Soprano).**
For Oratorios, Concerts, &c., address, 9, Oakley Street, Northampton.
- MISS FANNIE SELLERS (Soprano).**
For Oratorios, Classical and Ballad Concerts, Crag Cottage, Knarsbro',
- MISS MARION STEAD (Soprano).**
For Concerts, Oratorios, &c., address, care of W. S. Child, Esq., Hon. Sec., Musical Society, York. Press notices.
- MADAME CLARA WEST (Soprano),**
MISS LOTTIE WEST (Contralto),
Beethoven Villa, King Edward Road, Hackney.
- MRS. CHRISTIAN WILLIAMS (Soprano Vocalist)**
(Pupil of Signor Randegger).
For Oratorio, English and Scottish Ballad Concerts, address, 27, Falkner Street, Liverpool.
- MISS ADA CARTWRIGHT (Mezzo-Sop. or Cont.)**
For Oratorios, Operatic or Ballad Concerts, Lessons, &c., address, 14, Cornwall Gardens, South Kensington.
- MISS BERTHA BALL, R.A.M. (Contralto).**
For Oratorios, Concerts, &c., 55, Breakspear Road, St. John's, S.E.
- MISS DORA BARNARD (Contralto)**
(Medalist R.A.M.).
For Oratorios, Operatic and Ballad Concerts, &c., 6, Lordship Park, Stoke Newington. Press notices sent on application.
- MISS LOUISA BOWMONI (Contralto)**
(Principal of St. Peter's, Manchester).
For Oratorio, Operatic or Ballad Concerts, &c., address, 51, Mercer Street, Hulme, Manchester.
- MISS AMY BROOKES (Contralto)**
(Licentiate of the Royal Academy of Music).
For Concerts, Oratorios, &c., address, 7, Mount Preston, Leeds; or, 31, Torrington Square, W.
- MISS DEWS (Contralto),**
4, St. Thomas Road, Finsbury Park, N.
- MISS SUSETTA FENN (Contralto),**
From the Promenade Concerts, Covent Garden.
For Oratorios, Concerts, &c., address, 9, High Street, Clapham, S.W.
- MISS BLANCHE VAN HEDDEGHEM (Contralto).**
For Oratorios, Classical and Ballad Concerts, At Homes, &c., address, 84, Upper Kennington Lane, S.E.
- MISS PATTIE MICHIE (Contralto)**
(Licentiate Royal Academy).
Concerts, Oratorios, &c., 10, Springfield Road, St. John's Wood, N.W.
- MISS MARION MILLAR (Contralto)**
(Pupil of Miss Fanny Banks).
For Concerts, Oratorios, &c., Carlton House, Crumpsall, Manchester.
- MISS KATE MILNER (Contralto).**
For Oratorio, Operatic, or Ballad Concerts, Lessons, &c., 21, Cromwell Grove, West Kensington Park.
- MISS SARAH SANDERSON (Contralto).**
For Concerts, Oratorios, At Homes, &c. Press opinions and vacant dates, address, 4, Casson Gate, Rochdale.
- MISS COYTE TURNER (Contralto).**
For Concerts, Oratorios, &c., address, 99, Wilberforce Road, Finsbury Park, London, N.
- MISS MARY WILLIS (Contralto or Mezzo-Soprano)**
(Pupil of the late Madame Sainton-Dolby, and Assistant Professor in her Academy; also Professor in the Hyde Park Academy of Music).
For Oratorios, Concerts, &c., address, 9, Rochester Terrace, Camden Road, N.W.
- MISS ALICE WOLSTENHOLME (Contralto).**
For Oratorios, Concerts, &c., address, Radcliffe, Manchester.
- MR. ARTHUR FOX, A.R.A.M. (Tenor).**
For Oratorios, Concerts, &c. Address, 20, St. Charles Square, North Kensington, W.
- MR. WALTER HOWGATE.**
(Principal Tenor, Salisbury Cathedral).
For Oratorios, &c. For terms, address, 1, Spire View, Salisbury.
- MR. MALDWIN HUMPHREYS (Tenor)**
(Pupil of Signor Randegger).
Bronze and Silver Medalist, Certificate of Merit, Winner of the "Evil" Prize and "Joseph Maas" Memorial Prize of the Royal Academy of Music. Address, 103, Gloucester Road, Regent's Park, London, N.W.
- MR. J. MELLOR (Tenor),**
Eccleshill, Bradford, Yorkshire.
- MR. JOHN JAMES SIMPSON (Solo Tenor)**
(Ripon Cathedral).
For Oratorios, Concerts, &c., address, 11, Magdalen Terrace, Ripon.
- MR. HARRY STUBBS, R.C.M. (Tenor),**
St. George's Chapel, Windsor.
Address, 18, The Cloisters.
- MR. KENT SUTTON (Tenor).**
"Benedict's 'St. Peter.'" Mr. Kent Sutton, by sound musicianship and true feeling, afforded assurances of becoming a most useful tenor in Oratorio. —*Musical Times*, May, 1888.
For Oratorios, Concerts, &c., address, 15, Hilldrop Crescent, Camden Road, N.
- MR. KENDAL THOMPSON (Tenor).**
For Oratorios, Ballads, &c., address, care of Forsyth Bros., 272A, Regent Circus, Oxford St., W.; or, 122 & 124, Deansgate, Manchester.
- MR. DEAN TROTTER (Tenor)**
(Exeter Cathedral).
For Oratorios, Concerts, &c. 11, Pilsloe Park, Exeter.
- MR. GEO. WADSWORTH (Tenor).**
For Oratorios, Concerts, &c., address, 5, Wood Place, Beeston Hill, Leeds.

MR. CLIFFORD HEATH (Baritone).

For Concerts, Receptions, and At Homes in London or country.
Address, 22, Manor Place, Paddington, W.

MR. GORDON HELLER (Baritone).

For Oratorios, Classical and Ballad Concerts, &c. Lessons in voice production. Address, Handel Villa, Thornton Heath, London.

MR. J. G. HEWSON (Baritone).

For Oratorios, Ballad, Operatic Concerts, &c., address, 275, Hyde Road, Manchester; or, St. Ann's Road, Stamford Hill, London.

"The other soloist was Mr. Hewson, a splendid baritone singer, who made his *début* before a Huddersfield audience. He used his fine voice with telling effect, and interpreted his songs like a thorough artist. He gave grandly declaimed renderings of 'The Desert,' and 'The Night Watch'—and being encored for the latter, he sang with much power and expression a patriotic composition by Hawkins entitled 'The Naval Brigade.' Again, on his third appearance, he was heartily recalled for a very clever and accomplished rendering of 'Mad Tom,' composed by Purcell about 1620, and he again kindly responded by singing 'Only to Love,' by Santley. Mr. Hewson made a very favourable impression, and another visit from him at an early date will be welcomed by many of those who had the pleasure of hearing his performance."—*Huddersfield Chronicle*, March 3, 1888.

MR. W. J. INESON (Baritone).

For Oratorios, Concerts, &c.; Quartet also provided. Address, The Cathedral, Hereford.

MR. J. M. KIRK (Baritone).

For Oratorios, Church Festivals, Concerts, &c., address, the Parish Church, Doncaster.

MR. EDWARD MILLS (Baritone)

(E. M. Chesham).

For Oratorios, Ballads, &c., 24, Morval Road, Brixton, S.W.

MR. ARTHUR M. SHORE, R.C.M. (Baritone)

(Pupil of Signori Alberto Visetti and Franco Novara).

For Oratorios, Ballad Concerts, &c. Has vacancies for pupils for Singing and Violin. 13, Hammersmith Road, Kensington, W.

MR. W. THORNTON (Baritone).

For terms and open dates, address, Oakenshaw, Bradford.

MR. MUSGROVE TUFNAIL (Baritone).

For Oratorios, Concerts, &c. The Popsars, Dartford.

MR. FERGUS ASQUITH (Bass).

For Oratorios, Concerts, &c., address, Cathedral, Wells.

"Mr. Asquith's voice was not sufficiently powerful for the hall, but his delivery of 'Honour and Arms' was a conscientious effort, marked by cultivated vocalisation, and in this and other difficult passages assigned to him he showed sound musical training."—*Bristol Mercury*.

MR. S. J. BISHOP (Bass).

For Oratorios, Concerts, &c., address, the Cathedral, Southwell.

MR. J. BROWNING (Principal Bass),

Parish Church, Leeds. For Oratorios, Concerts, &c.

MR. W. H. BURGON (Bass).

Permanent address, 8, Marlboro' Road, Bedford Park, W.

MR. C. D. COLLET (Bass),

Teacher of Singing, 7, Coleridge Road, Finsbury Park, N.

MR. A. FOWLES (Bass).

(Pupil of M. Duvernoy, Paris Conservatoire.)

For Oratorios, Operatic Selections, and Ballad Concerts, address, London and Provincial Musical Agency, 447, West Strand, W.C. Engaged: "Golden Legend," "Mors et Vita," and "Ruth."

MR. R. HILCOTT (Solo Bass).

For Oratorios, Concerts, &c., 13, Marchmont Crescent, Edinburgh.

MR. HOWARD LEES (Bass).

For Oratorios, Concerts, &c., address, Delph, Manchester.

MR. T. E. MACKIE (Bass),

Cheapside, Worksop, Notts; or H. Tuddenham, 304, Regent Street, W.

MR. FRANK MAY (Bass)

And the London Oratorio and Ballad Union, under his direction.

For Oratorios, Concerts, &c., address, 14, Hanover Street, W.

Telegraphic address, "Iolas, London."

MR. HENRY POPE (Bass),

20, Bishop's Road, W.; or Mr. W. B. Healey, 10A, Warwick Street, W.

MR. F. G. RICHARDSON (Bass).

For press opinions, &c., 12, Forest Grove, Southey St., Nottingham.

MR. EGBERT ROBERTS (Bass),

51, Pentonville Road, N.

MISS VINNIE BEAUMONT (Soprano). Engaged: September 29 and 30, Lincoln; October 2, Lees, Miscellaneous; 4, Lincoln, "Woman of Samaria"; November 1, Alexandria, Miscellaneous; 7, Retford, Miscellaneous; 8, Glasgow Exhibition; 28, Bury, "Hereward"; December 22, Uppermill, "Messiah." Address, Point House, Brigg, Lincolnshire; or Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

MISS VINNIE BEAUMONT (Soprano) is now booking Engagements for Concerts, &c., for the ensuing season. Address, Point House, Brigg, Lincolnshire, and Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MADAME CLARA GARDINER (Soprano), pupil of the late J. B. Welch, Esq., desires all communications to be addressed to 16, Burns Street, Nottingham.

MADAME MADELINE HARDY (Soprano) is now booking engagements for the coming season. Oratorios, Concerts, &c., address, 27, Loughborough Road, Brixton, S.W.

MISS ALMA HALLOWELL (Soprano), Medalist R.A.M., pupil of Signor Manuel Garcia, and Miss FLORENCE HALLOWELL (Contralto), can accept Engagements. Oratorios, Operatic Festivals, Miscellaneous Concerts. Address, Barkisland, Halifax, Yorkshire.

MISS HONEYBONE (Soprano) is now booking Engagements for Oratorios and Ballad Concerts. Address, Nottingham.

MISS JULIA JONES (Soprano) begs that all communications respecting Oratorios, Concerts, &c., will be addressed to 4, St. Thomas Road, Finsbury Park, N.

MISS EDITH MARRIOTT (Soprano) begs to notify her change of address to OAKLANDS, PARSON'S GREEN, S.W., where she desires letters respecting Concert Engagements or Pupils to be addressed, or to Mr. W. Marriott, 295, Oxford Street, W.

MISS NORTON (Soprano), for Operatic, Classical, or Oratorio Concerts. Reference kindly permitted to Signor A. Randegger. For terms, &c., address, Whitby House, Eccleshill, Bradford, Yorks.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed 44, Alexandra Road, London, N.W., or, 50, Church Street, Liverpool.

MASTER CHARLES STEWARD, for Church Festivals, Concerts, &c. For terms and vacant dates, apply to Mr. Clement Colman, Dunster House, Mincing Lane, London, E.C.

MADAME WORRELL (Soprano), Associate of the Royal Academy of Music, begs to announce that all communications respecting engagements for Oratorios, Ballad Concerts, &c., should be addressed to 69, Wiltshire Road, Brixton, S.W. Madame Worrell's Annual Evening Concert will take place in November; date and full particulars will be duly announced.

MISS CHADWICK, R.A.M. (Contralto), begs to announce her REMOVAL to 2, Coppice Street, Werneth, Oldham, late 58, Henshaw Street.

MADAME NORA LEIGH (Contralto), Pupil of Signor Caravaglia, requests that all communications respecting Engagements be addressed, care of C. T. Johnson, 57, Berners Street, W.

MR. HENRY BEAUMONT (Tenor) late principal Carl Rosa Opera, Crystal Palace (Handel Festival) Orchestra, St. James's Hall, &c., &c. Engaged: September 3 to 8, Southsea (Miscellaneous); 10 and 11, Buxton; 12, Matlock; 14 and 15, Scarborough; 17 and 18, Harrogate; 19, York (Garden Scene, "Faust," &c.); 24, Southsea (Ballads); 25 and 29, Dublin (specially engaged by Mr. Mapleson for his Italian Company); October 3, Walsall (Garden Scene, "Faust," &c.); 4, Delph; 5, Scarborough (Opera); 9, Liverpool (Ballads); 24, Clonmel; 25, Birt; 26, Banagher; November 1, Aberdeen (Ballads); 3, Glasgow (Ballads); 15, Halifax Choral ("Elijah"); 17, Bury (Ballads); 22, Cheltenham ("Messiah"); 24, Cheltenham (Ballads); December 11, St. Leonard's-on-Sea ("Judith"); 12, St. Leonard's-on-Sea (Ballads); January 26, Belfast (Miscellaneous); 27, Dublin (Ballads). For Oratorio, Grand Opera, &c., &c., address, 47, Ladbroke Road, W.

MR. ARTHUR CASTINGS (Principal Tenor, Hereford Cathedral) is now booking dates for the forthcoming Concert Season. A number of dates already booked. For terms, vacant dates, press criticisms, &c., address, The Cathedral, Hereford.

MR. EDWARD DALZELL (Tenor, Westminster Abbey) requests that communications respecting Oratorio, Ballad Concerts, &c., be addressed to C. T. Johnson, 57, Berners St., W.

MR. E. DUNKERTON (Tenor), Member of National Society of Professional Musicians. Engaged: Brigg, September 19; Market Rasen, October 3; Uttrover, December 13. Other engagements pending. Address, Cathedral, Lincoln.

MR. SINCLAIR DUNN (Scottish Tenor). "Mr. Dunn's rendering of 'Thou shalt break them' was the most finely sung piece of the whole evening." Address, 62, Berners St., W.

MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. HOLBERRY HAGYARD, of the London, Crystal Palace, Glasgow Choral Union, Birmingham Philharmonic Concerts, Norwich and Cheltenham Festivals, is open to accept ENGAGEMENTS during the coming season for Oratorios, Ballad Concerts, Masonic Banquets, &c. For terms and vacant dates, address Principal Tenor, Trinity College, Cambridge.

MR. T. W. HANSON (Tenor), St. Paul's Cathedral, will sing at Bury, Bolton, Heywood, Ramsbottom, and Nottingham during October. Address, 14, Belvoir Road, Lordship Lane, Dulwich, S.E.

MR. LLOYD JAMES (Tenor), having taken up his residence in London, is at liberty for Concerts and Oratorios. Address, Eaton Lodge, Commercial Road, Peckham, S.E.

MR. ALFRED KENNINGHAM (Tenor of St. Paul's Cathedral) begs to announce that he has returned to town from the Continent, and that he is booking engagements for the coming season for Oratorio and Ballad Concerts. For vacant dates, address, Grovedale, Parson's Green, S.W.; or to St. Paul's Cathedral, London, E.C.

MR. WILLIAM KNIGHT (Tenor) requests that all communications respecting Oratorios, Concerts, Masonic Banquets, &c., be sent to his new address, 481, Manchester Road, Bradford.

MR. PERCY PALMER (Tenor) desires that all COMMUNICATIONS for ENGAGEMENTS be addressed to his residence, 7, Peterboro' Villas, Fulham; or, N. Vert, Esq., 6, Cork Street, W.

MR. S. THORNBOROUGH (Tenor). *Répertoire*: "Andromeda," "Redemption," "Elijah," "Creation," "Messiah," "Judas Maccabæus," Rossini's "Stabat Mater," "Acis and Galathea," Masses, &c. Address, 125, Montague Street, Blackburn.

MR. ROBERT GRICE (Baritone, St. Paul's Cathedral Choir) begs to announce that he is at liberty to accept Engagements for Oratorios, Ballad and Miscellaneous Concerts, and has already booked Engagements at the following places: Birmingham ("Redemption"); Kentish Town (Ballets); Twickenham (Ballads); Leicester ("Stabat Mater," &c.); Huddersfield ("Elijah"); Birmingham (Subscription Concerts); Ilkeston ("Creation"); Bradford ("Light of the World"); Bury, Lancashire ("Hereward," &c.); City ("Last Judgment"); Northampton ("Elijah"); Glasgow ("Messiah"); Brockley ("Fall of Babylon"); Highbury (Berlioz's "Faust"); Cheltenham ("Stabat Mater" and "Saul"); Birmingham (Ballads); Portsmouth (Ballad); Oxford ("Daniel"); Leicester (Ballads); &c. For references and terms, address, 8, Kingcroft Street, Holloway, N., or care of N. Vert, Esq., 6, Cork Street, Burlington Gardens, W.

MR. LAWFORD HUXTABLE (Baritone), Pupil of Signor Alberto Randegger, is open to accept Concert and Oratorio Engagements. Address, Clarence House, 47, Haverstock Hill; or, N. Vert, 6, Cork Street, W.

MR. F. W. PARTRIDGE (Baritone), Associate of the Royal College of Music, can accept engagements for Oratorios and Concerts as Vocalist or Accompanist. Address, 2, St. George's Villa, Beckenham.

MR. WILLIAM RILEY (Baritone), Huddersfield, is now booking Engagements for coming season. Address as above.

MR. CHARLES ACKERMAN (Bass), of Westminster Abbey, requests that all communications respecting Engagements be addressed to 168, Warwick Street, Belgravia; or, C. T. Johnson, 57, Berners Street, W.

MR. JAMES W. CLOUGH, of the Manchester and Provincial Concerts, and Solo Bass, Parish Church, Burnley, is open for Oratorios, &c. Press notices, &c., on application, 55, Curzon Street, Burnley.

MR. WALTER WELLS (Bass) is now booking dates for Engagements in Oratorios, Cantatas, Concerts, &c. Address, Sunnyside, Bush Hill Park, N.; or, 121, Gower Street, W.C.

MISS NELLIE LEVEY (Vocalist and Guitarist), having returned from the Continent, has resumed her teachings and engagements. Address, by letter, 12, Red Lion Square, Holborn.

MASTER ANDREW BEVAN (Violinist). For Concerts, Soirées, Lessons, &c., 28, Blandford Street, Sunderland. "Master Bevan surprised the audience with his brilliant performances."—*Bishop Auckland Times*.

HARPIST at liberty for Concerts, Oratorios, &c. H. Brooke, Theatre Royal, Manchester.

MADAME DUNBAR PERKINS (Solo Violinist), having returned to town, desires all communications to be addressed to her residence, 15, Stonor Road, West Kensington.

VIOLIN and ORGAN RECITALS of SACRED MUSIC.—MADAME DUNBAR PERKINS and Mr. FREDERICK JEWSON are filling up vacant dates for these most interesting Recitals. Address as above.

MR. FREDERICK KING at liberty for Concerts and Oratorios. Address, St. Fillans, 19, Canfield Gardens, South Hampstead, N.W.

MR. JOHN C. WARD (Organist and Conductor) has returned to town for the season. Address, The Retreat, Haverstock Hill, N.W.

MR. HARPER KEARTON requests that letters respecting engagements be addressed care of C. T. Johnson, 57, Berners Street, W.

MR. CHARLES FRY'S RECITALS: MER-CHANT OF VENICE (with Sullivan's Music), **ATHALIE**, **ANTIGONE**, **ŒDIPUS**, **PRECIOSA**, &c. Elocution Lessons: Croydon Conservatoire (Mondays); Hampstead Conservatoire (Wednesdays). Private Lessons. Belmont, Bleheim Gardens, Willesden Park, N.W.

WALTER THOMAS BARKER, A.R.A. Music, Harpist, 49, Ebury Street, Belgravia, S.W. Open for engagements, At Homes, Receptions, Orchestral, &c.

TO CHORAL and ORCHESTRAL SOCIETIES.—

Mr. H. MALLAM WILLIAMS is prepared to accept ENGAGEMENTS as CLARINETTIST. For terms, address letters A. Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MR. CHARLES CHILLEY begs to notify that his address is now 4, HENRY ROAD, FINSBURY PARK, N.; or, Mr. Vert, 6, Cork Street, Burlington Gardens, W.

MR. FRANK MAY begs to announce that he is now booking engagements for Oratorio and Ballad Concerts, and will be glad to receive early application from Conductors and Secretaries of Choral Societies, &c., for the same during the ensuing season. Address, Mr. Frank May, 14, Hanover Street, London, W. Telegraphic address, "Iolas, London."

MISS CLARA TITTERTON, Associate and Silver Medalist, R.A.M., First Class Certificate Society of Arts, &c., receives PUPILS for the VIOLIN and PIANOFORTE on moderate terms. Lessons given at pupils' own residences. Schools attended. Miss Titterton also accepts engagements for Concerts and At Homes. 38, Agate Road, The Grove, W.

MR. W. C. AINLEY, Mus. Bac., Cantab. (1884), teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. New House, Mirfield, Yorkshire.

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MR. J. PERCY BAKER, A.R.A.M., teaches HARMONY, COUNTERPOINT, &c., by post, and prepares Candidates for Musical Examinations. Lessons in Pianoforte or Theory, &c., given at own or pupil's residence, or at 84, New Bond Street, W. Organ lessons. For terms, address, Willersley House, Wellington Road, Old Charlton.

MR. GEORGE J. BENNETT is prepared to receive PUPILS in HARMONY, COUNTERPOINT, &c. Address, 1, Berners Street, W.

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MR. EDWARD BROMELL (Professor, London Academy of Music) gives LESSONS in HARMONY, COUNTERPOINT, &c., personally and by correspondence. Classes' Compositions revised. 16, Meynell Road, South Hackney, E.

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DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

MR. JOHN GREIG, M.A., Mus. Bac., F.C.O. (passed Exam. for Mus. Doc., Oxon., 1887), teaches HARMONY, COUNTERPOINT, and FUGUE by CORRESPONDENCE. Coached successfully for final Mus. Bac., Oxon., 1886. Address, 7, Scotland Street, Edinburgh.

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MICHAELMAS TERM COMMENCED SEPTEMBER 24.

The following is a list of Subjects and Professors: Harmony, Counterpoint, Form and Orchestration, Composition, Musical Acoustics, Pianoforte, Organ, Figured Bass Playing, Transposition, Solo Singing, the Art of Pianoforte Accompaniment, Violin, Violoncello, Double Bass, Flute, Oboe, Clarinet, Harp, Horn, Orchestral Class, Musical History, Sight Singing, Choral Class, Vocal and Aural Physiology, Voice Production, Elocution, French, German, and Italian.

Professors Higgs, Hunt, Saunders, Turner, and Turpin, M.M. Bambridge, Barrett, Beuthin, Bolton, Carrodus, B. Carrodus, Cole, Corder, Dornbusch, Dubrucq, Dunn, Farinelli, Charles Fry, Gibson, Goodworth, Hovelacque, Lazarus, Lockwood, Malsch, Mann, Mount, Nappi, Oghourne, Pearce, Pinney, Radcliff, Reynolds, Semple, Stone, Szecepanowski, J. Turpin, Tyler, Visetti, Wells, Willing, Woolhouse.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1888.

THE EARLY HISTORY OF THE ORGAN.

By J. F. ROWEOTHAM.

To trace the organ back to the bagpipe would seem to be the very ultimate point which investigation could reach, and having carried the great instrument to so simple and homely a progenitor, further prosecution of its ancestry would be needless, since it had by then passed into another form and was merged in a humbler and minor member of the musical family. This is the method of treatment which has been employed in the principal works on the organ and its history, and would be unassailable in point of judgment and rationality were it not for the fact that the organ did not begin as a pure wind instrument at all, but had its source in quite a different quarter and from other suggestions entirely.

Up till even a late time in the Middle Ages we find two rival races of organs contending for public favour, in much the same way that steam power and manual labour contend to-day, without any obvious preference for one form over the other—these were wind-organs and water-organs. And water-organs were by so far the more ancient and long-standing of the two that half their life and growth was over before wind-organs had emerged into a separate existence from the bag-pipe's reeds and blow-bag.

Water-organs, therefore, were the form in which the instrument first saw the light; and the original idea of the water-organ was due to the ingenuity of a Greek barber, some two or three centuries before Christ. His name was Ctesibius, and he lived at Alexandria, at that time a Greek town as essentially and completely as Athens itself. He had invented the clepsydra or water-clock, which was a clock to tell the time of day, that went by water. The water was made to drop upon little wheels, and so turned them round. The motion of these wheels was communicated to a statue, which gradually rose as they went round, and pointed with a stick that it held in its hand to the hours marked on a pillar. But this clock, which answered admirably in the daytime, was plainly of no use at night, when it was dark and the hours marked on the pillar could no longer be seen. To obviate this deficiency, Ctesibius after a time invented a most successful remedy. Instead of a stick in the hands of the little statue, he placed a mimic flute to its lips; and so directed the dripping water that it should force air through the flute at the necessary times, whereby the hours were now sounded on the flute and could be heard at night-time, and the time thus known as distinctly as if the statue were pointing with its stick to the dial-plate by day.

This invention gave Ctesibius the first idea of the organ. Observing how melodious was the sound which the one flute made, he conceived the notion of multiplying the flutes and constructing thereby a strange and new musical instrument, bidding adieu to the clock and its requirements in consequence. Accordingly he devised an extraordinary novelty known as the *Hydraulis* or *Water-flute*, which consisted of a box containing numerous flutes and a large vase of water beneath it. The ends of the flutes were turned downwards towards the water, descending to within half-an-inch from the surface; and the water being set in oscillation by a wheel or paddle forced volumes of air through the flutes, and produced a wild and dulcet melody.

This invention, the *hydraulis*, became the rage of Alexandria and of Greece. No supper party was considered complete without it; no social gathering was deemed sufficiently provided with amusement unless the *hydraulis* was there to delight the ears of those present with its sweet warbling. Slaves received special lessons so as to wave the water steadily, and large sums were paid to experts who were supposed to possess the secret of the perfect motion of the fluid. Yet at the best this *hydraulis* or *water-flute* can have produced nothing more definite or distinct in the way of musical melody than an *Æolian* harp does when agitated by the wind. Indeed, the sound of both instruments must have been analogous. Unordered, unregulated, though no doubt sweet and dulcet euphony, must have been the characteristic of the Greek instrument as of its modern counterpart. Yet it became the fashion of the day; but was still far off from being that staid and methodical work of mechanism known as an organ.

Royal patronage was necessary to foster the idea of the solitary inventor; and it is a matter of unbounded surprise to find that the tyrant of the world was the chief patron and improver of the organ. Nero, despite his fiendish cruelty and appalling vices, was an excellent musician. He was one of the finest singers of his day; he was a profound theorist; he was a skilful player on almost every known instrument. And the *water-flute* or *hydraulis*, having lasted till his time in the chaotic condition we have described, was indebted for its first great step towards becoming an organ to his ingenuity and musical sensibility. Nero suggested the addition of slides at the bottom of the flutes, to be opened and shut at pleasure, whereby any flute could be made to speak and any compelled to silence; and by this means the sound of the instrument passed at one great bound from vague and chaotic murmur to regulated and disciplined notes—with unknown possibilities underlying the change.

To the slides were attached strings or levers, for the purpose of opening and closing them. And these latter were ultimately attached to iron keys, which the fingers might press, and by means of the mechanism open and shut the slides at pleasure.

Nero's main reason for his interest in the organ was that he might add a new instrument to the orchestras of the pantomimes, which answered in ancient Rome very much to what operas or melodramas do with us. To enhance the musical effect of these was his constant and unwearied object; and besides his improvements in the organ he is credited with the introduction of several new instruments to the theatre bands, such as the foot-castanets, the great lyres, and the silver gongs, which were made in the shape of vinegar jars. After much busy attention to the mechanism of the organ, he came to the conclusion that in its present state the tone was too soft and weak to be of any use beyond that of accompanying the voice; and, indeed, he sang to it most sweetly himself, and professed himself much pleased with the way in which it blended with the inflexions and intonations of his utterance. The problem, therefore, which he set his artificers was to strengthen the tone of the organ by whatever means their ingenuity could suggest, so that it might take its place in a full band along with the other instruments, without the risk of being overpowered as heretofore.

Nero's zeal and assiduity for the improvement of the organ was unfortunately cut short prematurely. The very next morning after his last day of careful and indefatigable attention to the requirements of the instrument, and the issuing of his orders for the

desired amelioration of its construction, Rome was entered by his enemies, and he himself, within a few hours afterwards, had fallen victim to a cruel and untimely death by his own hand. It is not a little curious that the last recorded act of this tyrant on earth, before his death and overthrow, should neither be a political measure, nor a monstrous crime, nor an unheard-of vice, but a simple and single-minded effort for the advancement of music. We learn that he spent the day before his death "walking about among scores of organs, all made agreeably to his directions, testing, trying, and amending them, and by all means endeavouring to secure their perfection."

The improvements promised so rapidly in the construction of the organ by the patronage of Nero were unfortunately and necessarily postponed by the political events which followed. His artificers, however, and those who interested themselves subsequently in the same undertaking, carried out successfully the project of strengthening the sound by the introduction of a species of pumps, playing through the water, whereby a strong and steady current of air was supplied to the pipes. And when we next hear of the water-organ, after it had received the benefit of these and further improvements, the form it had taken, and in which indeed it remained under the later emperors, was as follows: There was first a large vase half full of water, which had an inverted funnel in it that was connected by a pipe with a flat box or wind-chest above. On each side of this vase were cylinders with pistons inside them, which were worked with levers from below, like pumps. These cylinders had pipes running from them into the central vase down through the water into the bell of the funnel. And there were valves at the top, hanging by movable chains. When, therefore, it was necessary to fill these cylinders with air, the lever was raised, the valve immediately descended, and through the hole the air rushed into the cylinder. But directly the lever was pumped downwards, and the air sent rushing up the cylinder by the piston, at the first puff the valve closed at the top, and the air therefore rushed through the pipe into the central vase, and down it into the bell of the funnel, for the pipe reached there. From thence, with redoubled force, owing to the weight of the funnel and the pressure of the water, it was driven up the funnel's pipe and into the wind-chest. In this the pipes were set, and their bottoms covered with slides, as we before described, which were connected with iron keys by strings or trackers. The touching of the keys caused the sound to come, "and, according as it was played, there was a varied and beautiful melody."

This was the form which the organ retained during the whole remaining centuries of the Roman Empire. So popular did the instrument gradually become, after these various improvements had developed it into a harmonious and musical utterer of sound, that among the Roman nobility in the reign of Honorius, and, indeed, long before his time, the organ became as popular and as common an inmate of every house as the pianoforte to-day is with us. The vases which held the water were made of the most precious alabaster or marble. The cylinders where the pistons were worked were wrought in gold and silver, and studded with glittering gems. The water itself was scented and perfumed with rare odours, and the fragrance of sweet smells was added to the melodious euphony which passed through the pipes. The slaves who elevated and depressed the pistons were dressed in elegant and appropriate attire, and the organist himself in robes of ceremony which rivalled in their gay magnificence the costumes of the princes who attended the performance of the music.

For the purpose of being transported from house to

house, as we carry harps and violoncellos, the organs were sometimes made portable. And then the vase was constructed of lighter materials, of light plaster, for instance, or even of gilded tin, and gangs of slaves were employed in carrying the delicate and fragile mechanism through the streets.

At Constantinople, the seat of the Eastern Roman Empire, the instrument was held in no less honour than in the West. The great water-organ was a constant figure in the pageants of the circus, and in all state ceremonies was an indispensable addition, as at those ceremonies in the Golden Hippodrome, when to the full and sonorous pealing of the organ the emperor rose from his throne to bless the assembled people.

The barbarism and ignorance which overspread Italy and Europe on the irruption of the Gothic invaders were plainly no atmosphere for the progress of the mechanical arts; and for some centuries to come, after the reign of Honorius, we hear nothing whatever about the organ. Its very existence is a matter of doubt, and the knowledge of its construction was probably lost along with the other arts which perished in multitudes amid the darkness which covered the face of the land. At any rate, when next we obtain tidings of it, about four hundred years later on, it appears as an unknown thing, a strange mysterious marvel for men to wonder at; and has to be re-introduced into benighted Europe from abroad, from the home of civilisation where the light of art still lingered on, undimmed by barbarian darkness—Constantinople.

It was in the reign of Charlemagne, when Europe was beginning to recover from the effects of the long night of barbarism, that ambassadors came from the Emperor of Constantinople to Aix-la-Chapelle to treat of some political alliance between Charlemagne and their master. They had not been long there when stories began to spread about the court of a mysterious musical instrument they had brought with them, made of brazen cylinders, and bull's hide bellows, and pipes which could roar as loud as thunder and yet could babble as soft as a lyre or tinkling bell. This plainly is an organ; and what is more it is an organ *with stops*. In order to gain the knowledge of the construction of the magical wonder, Charlemagne sent artisans into the ambassadors' apartments, bidding them pretend to employ themselves on some other labour, but all the time to examine the structure of the instrument, so as to be able to make another like it. The workmen were successful in their observations, and constructed an organ on precisely similar principles, which was placed in the Cathedral of Aix-la-Chapelle, and was, according to an old and reliable tradition, the first organ ever made in France.

Comparing this organ with the water-organ of Nero and his successors, we shall find that two great and striking improvements have been introduced during the life of the instrument at Constantinople, and in the interim of its exile from Europe for four hundred years among the Byzantine Greeks of the Eastern Empire. First, stops have been invented; and, secondly, bellows have been added to the water mechanism. From the existence of stops we must argue that one or other of the following changes have come about in the construction of the instrument:—In our account of Nero's organ, if we were right in assuming that the keys acted by means of cross-slides—that is to say, by the same mechanism which we employ for our stops to-day—then we must argue that the mechanism of pull-downs, pallets, and grooves, or an equivalent for these, had meantime been invented for the keys, and the slides appropriated for stops, as we use them at present. Or if, on the other hand, we prefer to credit Nero's organ with a similar key-action to our own, then we must admit

that the slides had been the new invention. In any case, we must grant that stops had been added to the organ. And this is the first great difference between the organ of Charlemagne and the organ of ancient Rome.

The second is the addition of "bellows made of bull's hide" to the mechanism, and, at first sight, this statement would seem to imply that the days of the wind-organ had already begun, and that Charlemagne's organ was simply an instrument of that nature. But a further inspection will at once silence this conjecture. For among the other things which the workmen were told specially to observe were "two brazen cylinders," that formed an essential part in the structure of the organ. Now what purpose could two brazen cylinders answer in a wind-organ? None at all. But in a water-organ they forced the air by means of pipes through the water into the air-condenser, from which it was conveyed into the wind-chest, and are indeed the identical barrels or vases of Nero's instrument. The new invention was the substitution of bellows for the pistons and levers, which pumped the wind up the vases. In the primitive water-organ, if we remember, the wind was pumped up the vases by means of pistons, which fitted into them, and were worked by levers underneath. But in this later and improved form bellows were used in place of the pistons and levers, and blew the wind into the cylinders. Thereby, of course, the necessity of a valve at the top of the cylinders was done away with.

Whence, then, came the knowledge of bellows, and their application to organ-blowing? This application, which seems so natural a one, was curiously late in being thought of. Three hundred years had passed away since the time of Nero, and the water-organ, with its steady service of levers and pistons, was in the full tide of its popularity, when we hear of an experiment made by a stray inventor to blow an organ by means of bellows. The idea was thought so odd that it excited general ridicule. Conundrums were made about it; jokes were cracked on it. One solitary engraving of the curiosity has come down to us; and then it passed into the limbo of other oddities, and can scarcely be said to have suffered neglect—because it never commanded attention. Indeed, there is little wonder that the musical Romans should have put aside the bellows-organ as a worthless and impracticable idea; for in thinking of the bellows employed we must imagine the identical bellows, and no other, which are used at our own firesides to-day, so that we can well conceive the terrible insufficiency of power in such bellows compared with that of hydraulic pressure—and the unswerving allegiance to the latter becomes plain enough. Also let us reflect on the irritating unsteadiness of blowing, which bellows of so primitive a form can never be free of, and which was so admirably obviated by the contrivance of pistons and levers passing a continuous current of air through water. No wonder, then, that the bellows-organ was tacitly set aside as a useless oddity, and that the water-organ continued to rise in popularity as the only representative of the organ known. Yet in the quiet interim of four centuries at Constantinople the idea of the bellows must have again attracted attention, and this time more than a passing one. And in the course of this long period, doubtless after many experiments and failures, a compromise had been effected between the two forms whereby the bellows were added in a subordinate capacity to the water-organ, to blow the wind into the cylinders instead of the pistons and levers heretofore employed.

Next as to the number of pipes which these ancient organs contained, and the number of keys on the

keyboard. The accounts of the Latin and Greek writers, from which we have gathered much of the above narrative, though sufficiently full and satisfactory on the other points that we have discussed, are provokingly reticent on this final question which enables us to complete our conception of the ancient organ. Yet we are not entirely devoid of information on the subject, and the intelligence has come to us by one of those freaks of history which occasionally throw light on strange matters from unexpected quarters, where other and sedate informants have made an oversight. When deliberate indoctrination fails, accident steps in to supply the deficiency. The organs of Constantinople have their exact number of pipes revealed to us by one of these *bizareries*, and in the following way: Optatian, a court poet of the time, wrote a poem on the organ to please the then emperor of Constantinople, who was a great lover of the instrument. Without saying a word in his poem beyond the merest platitudes about harmony, heavenly symphony, and so on, Optatian has yet contrived, by an absurd conceit, to furnish more valuable information in a short compass than all the theorists and musical writers of his day convey. He has so arranged his verse that it shall represent the actual appearance of an organ itself. His poem bears an analogy to those bright masterpieces of wit, better known to last century than to this, which arranged drinking-songs in the form of wine-glasses, and love sonnets with the type so disposed as to imitate a heart, and so on. Similarly the poem of Optatian is written in the form of an organ. The first verse is of so many letters, the second of one letter more than the first, the third of one letter more than the second, and so on, increasing by one letter each verse, so that the appearance of the lines exactly imitates the gradual rise of the front pipes of an organ, pipe after pipe. And to these he has appended shorter verses, all of the same length, which stand for keys; and one is at the bottom of each pipe. Now there are twenty-six verses in all, and twenty-six keys to match. In this way we know infallibly the compass of the ordinary organs at Constantinople in the time of Optatian.

After this prime information everything is easy. Taking a step from Constantinople to the court of Charlemagne at Aix-la-Chapelle, we can easily and reasonably assert that his organ, built after the model of that of the ambassadors, had twenty-six keys, perhaps more, but certainly not less. As to the number of its pipes—since it could "roar as loud as thunder, and yet be reduced to the softness of a lyre or tinkling bell"—if we only credit it with one stop to perform the change from loud to soft, there must have been twice twenty-six, fifty-two pipes in the organ; if with two stops, thrice twenty-six, seventy-eight; and so on.

Built, then, in this form, and after the pattern of the famous instrument at Aix-la-Chapelle, organs began to be multiplied throughout France, and from thence through Europe at large. In the shape we have described them they were a compromise between the water-organ and the wind-organ; and the latter seemed now to have effected a permanent lodgment in organ-building, and to have begun the career of triumph over the rival form, which it was eventually to oust from any partnership in the instrument at all. Yet, so conservative are men, and particularly organ-builders—if we may judge from the present instance—that the water-organ, pure and simple, was again and again returned to in the future, as if the utility of bellows was entirely out of the question. In the reign of Louis the Pious—Charlemagne's successor—we hear that the combined wind and water-organ had quite dropped out

of fashion again, and nothing but water-organs were being built all over the land. The leading organ-builder of the time was named George the Venetian, and of all the numerous organs which he supplied to the churches and chapels of France, by the command of the King, not one was there which was not a water-organ of the most approved and indisputable type. This epoch was plainly one of retrogression for the art of organ-building, and similar epochs of retrogression followed at intervals afterwards. But these, like the former, were merely temporary. Little by little the water-organ dropped completely out of use. The compromise between the wind and the water-organ of Charlemagne's day supplanted it everywhere, and finally this form began to give way before the genuine wind-organ, as we understand it to-day.

It was towards the commencement of the tenth century that bellows began to appear universally as the feeder of the organ, instead of the hydraulic mechanism which had held its own so long. The unsteadiness and weakness of the bellows—the main objection in time past, and a terrible drawback even in the present case when the bellows were still the same simple household bellows which are employed to light fires to-day—this unsteadiness and weakness, then, of the blowing was counteracted by using a multitude of bellows at the same time to feed the organ, so that while one was filling another could be exhausting, and thus a constant current of air could be kept up. Or rather there were two ways to counteract the deficiencies of bellows:—The first was to use many bellows, as we have said, the second was to make the organ so small that one pair of bellows was sufficient to feed it. And both these plans were adopted. And the first tended to produce enormous organs, far larger than any water-organ ever constructed; while the second produced organs supremely diminutive. For in the first case it is plain that since the supply of wind was unlimited, now that the idea had occurred of multiplying bellows indefinitely, there was no limit also to the size of the organ. And a remarkable spirit that was passing over the architecture of this period was loudly calling large organs into requisition. For at the early part of the tenth century, the time we write of, the great Romanesque churches were beginning to cover France, England, Germany, and indeed the whole of Europe. And what could a puny organ do in the illimitable vaults of their roofs or the deserts of their aisles! Organs therefore began to grow with the churches, and immense organs were the consequence. In place of one rank of pipes to every stop, ten were now employed, so as to ring out the sound into the huge empty space of the church. Even the compass of the organs was extended far beyond the limits hitherto observed; and two players were employed to double one another in their accompaniments to the voices. And the organ itself grew in this accession to its strength, not only in its case, which it plainly must, if only to contain the multitude of additional pipes; but the very keys were made larger and broader. The compass of eight notes, which at first could be easily spanned with the thumb and little finger, could now scarcely be included by the out-stretched arms. With their fists, even, were the players compelled to strike the broad flat keys, while round the organ rows of bellows stood like casks, sometimes thirty in number, and two or more bellows-blowers to each.

But we have next to speak of the second development of the organ at this time, whereby it became dwarfed and stunted to a little thing, so small and so diminutive that it could be held in the palm of the hand. These tiny organs were plainly of no account for church purposes, and were principally in use among the wandering minstrels, who could carry them

easily about with them, since they were so light and delicate in their make. And the idea of these little organs had arisen naturally in the gradual development of the instrument, out of the question of the adaptation of the bellows to the organ, which might be done, as we said, in two ways, either by multiplying and increasing the bellows to the necessity of the organ or by diminishing the organ to the capabilities of the bellows. The latter plan gave these dwarf organs as its consequence. They had but six notes, these tiny organs, and were so light, as we have mentioned, that they could be held in the palm of the hand. They had a pair of bellows at the back, which the player could work with his left arm, holding them in the fold of his elbow, while he played the keys with his right hand, supporting the instrument on the palm of his left. And they puled and piped so melodiously that every one was glad to hear them—dainty little mechanisms, artful toys, that yet would make rare harmony. They are the triflings of the Middle Ages, and many more such musical follies of mechanic might we set down here; for philosophers in their studies were not above coquetting with invention, and devising quaint oddities of music like these little Regals, for so were the tiny organs called, because they “regaled” and refreshed the ear of all who heard them, they sang so merrily.

But the mean between these dainty toys of minstrels and the enormous unwieldy organs of the churches was attained and preserved in the organs of the monasteries, where there was no leviathan building to call great organs into existence, and none of the gaiety and frivolity of life which charmed itself with the frolicking of the regals. The organ had, therefore, held on its normal life there, had maintained due proportions, and had, at the same time, profited by all the improvements which had been introduced from every side into its construction. It is to the monasteries of this age that we owe the perfection and early maturity of the great instrument, and in the cloisters of the eleventh century organs were already being built which, in tone and structure, differed extremely little from our own. The aim which the monks set before themselves was “to cultivate beautiful sound first and before all things.” “Let all else be sacrificed to that,” says one. “We prefer it beyond all other objects,” says another. Another monkish writer complains of the rawness and coarseness of the great organs in the churches, “but in our chapels,” he says, “everything must be melodious and sweet.” Another taxes the little regals with “vain piping and honey-sweet fooling; but with us,” he asserts, “there must be that divine solemnity of tone which befits the services of those whose lives are devoted to God.”

With such conscientious aims and high motives in their organ-building, can we wonder that the monks brought the instrument to the highest state of perfection, and in their zeal for its improvement spared no pains either by the inquisitiveness of travel or by the ingenuity of their own invention to cure the instrument of its many deficiencies, and make it worthy the service they aspired to celebrate?

It was about the beginning of the eleventh century that the monks took diligently to organ-building. Sigo, Abbot of the monastery of St. Florentius at Ligeris, began the movement, and his example soon found many imitators in the various monasteries of Europe. To show how much was effected by them and at this early period, we cannot do better than give an account of the interior of an organ-building monastery of the time, and of the organs which were built there. The complete furnishings of the organ parts were manufactured in the monastery, as was universally the custom, even down to the smelting of

the metals of which the pipes were made. The metals employed for making the pipes were either lead or copper, but generally copper. The building-frame of the organ and all the interior woodwork was made of plane wood; and the structure of the instrument, as made by the monks, we have scarcely contrived in the space of nine hundred years to improve upon. There was first a frame which contained the bellows, and the wind passed from thence into the wind-chest, not, indeed, by a wind-trunk, as with us, but by a number of holes communicating with the bellows, which answered the same purpose. Above the wind-chest there was another frame containing the grooves, the upper-board, and, fitted on to this, the pipes. This was all closed in with a bottom made of plane wood, which was furnished with contrivances similar to our pallets, by which the wind might pass from the wind-chest into the grooves. Above the grooves came the upper-board, as we have said, in which the pipes were set. But instead of being made of continuous pieces, as with us, the upper-board was made of several separate pieces of wood, each groove having its separate piece above it, and in this its pipe or pipes were set. The keys acted much as in our organs—that is to say, with pull-downs passing through the wind-chest, and drawing down pallets, which allowed the wind to pass at once into the grooves. But in other respects their action was simpler, for there were no stickers or back-falls, but the key communicated direct with the pull-down, and for the purpose of working it was made to move a little outwards each time it was pressed, by which contrivance the pull-down, which was fastened to it, and ran slanting through the wind-chest up to the pallet, was drawn down a little, and so opened the pallet, which admitted the wind to the groove. Now to prevent the keys coming out too far each time they were pressed, pins were placed in them where we place our pins, so that the key came forward to such a point, and then, when the finger was lifted, it flew back again to its original position. And in this way was the mechanism of the key-action contrived. But as to how the stops acted, on this point we receive no information, though probably it was by the same cross-slides as with us. We have previously made the assumption that slides were the original action by which the keys worked in the ancient organs, and that this action was afterwards transferred to the stops, on the discovery of a new and neater key-action. The elaborate account of the key-action given above leaves no doubt that the change had been effected long ere this, and very likely, as we have surmised, in the earliest times. The keys had their names written on them by letters of the alphabet, in black on white, or sometimes, though not so often, in white on black. The bellows were still apparently of the primitive shape, though larger, and worked with long handles, much in the manner of our own. Several might be used, as we have said before, and the case was increased or diminished in size according to their requirements. Above the organ, when finished and placed in the chapel, was suspended a canopy of drapery to keep the dust out of the pipes, which might be drawn up to the roof and let down. It was always drawn up during the playing.

Such were the organs made in the monasteries during the eleventh century. And there were two sizes of them made for the purposes of the choir. There were the Positives and the Portatives. The Positive, or stationary organ, was the large organ stationed and fixed in the chapel. The Portative organ was considerably smaller, and could be easily lifted from place to place. During the practice of the choir it was the custom to place the latter in

front of the Positive organ, and for the organist to sit between, playing now on one, now on the other, as he was rehearsing the singers in their parts or showing them on the Positive how the piece would sound in the service.

At this point the early history of the organ naturally ends. Later improvements seem to have contributed but little by comparison to the perfection of the instrument, and nine hundred years have scarcely been able to add one single invention of any consummate value to the arts of workmanship and design which were already known and practised in the eleventh century.

THE "LOBGESANG."

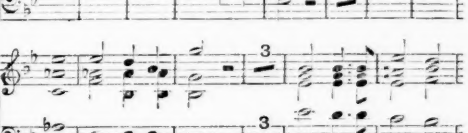
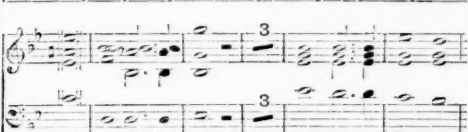
A COMPARISON OF THE ORIGINAL AND REVISED SCORES.

(Continued from page 532.)

No. 10. Final chorus. The opening section of this number (*Allegro non troppo*, formerly *Allegro moderato*) stands now as first written, with regard to the voice and string parts. In the original score the wind instruments are very sparingly used, and for the most part double the voices, while there, as in the revised score, the strings play a succession of detached chords. Mendelssohn could have had no difficulty in discerning the "lean" effect produced, especially as the different sections of the choral voices are treated in a fragmentary manner. He saw this so clearly, indeed, that he took extraordinary measures to obviate it, not only giving sustained harmonies to the whole of the wood-wind, but also writing an organ part, and thus securing for the opening of the chorus its peculiar elevation and sublimity.

The second section (*Più vivace*, formerly *Allegro vivace*), like other movements in the work, was rewritten in notes of half the original value. Moreover, the opening choral phrases underwent important alterations in revision, as a glance at the subjoined serves to show:—

No. 1. Original.



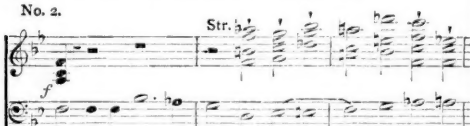
Revised.





The orchestral interludes were also changed, but not so materially as to require particular attention. Mendelssohn was so dissatisfied with the original fugue, "Sing ye the Lord," that he re-wrote it entirely, retaining, however, a portion of both the subjects employed. As regards musical effect, there is no comparison between the old and the new in this instance; the second fugue, besides having more flowing and appropriate themes, and being wrought out in a more grandiose manner, benefiting by a larger measure of free and independent orchestration. Nevertheless, great interest attaches to the earlier effort, the vocal parts of which are transcribed below, and now, for the first time, made public—

No. 2.



Sing to the Lord, and ev - er praise . . His ho - ly



Sing to the Lord,

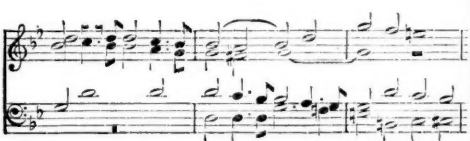
Name,



Sing to the Lord,

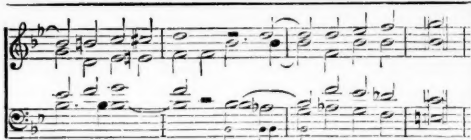


Sing to the Lord,

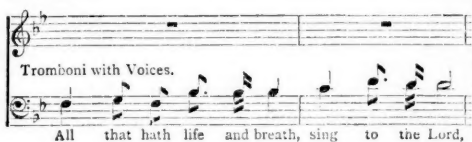


This page contains a musical score for a vocal ensemble, specifically for Basses. The score is organized into ten systems, each consisting of two staves. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one flat (B-flat), and the time signature is 4/4. The word "Bassi." is written below the first system. The score is written in a standard musical notation style, with the bass clef used for the lower staves. The music appears to be a setting of a hymn or a similar religious or formal piece, given the style and the context of the publication.

Bassi.



The original here returns, like the revised, to the *Maestoso*, *come 1^{ma}*, but with a difference. Whereas, in the printed score, the trombones give out the theme of "All that hath life and breath," and the unaccompanied male voices echo it, the MS. proceeds as follows—



Our task has now ended, for the spirit in which Mendelssohn carried out his revision of the "Lobgesang" needs no comment. We may all, each in his own way, take example by the stern self-criticism that alone sustained him, and to which is due the marvellous improvement effected.

JOSEPH BENNETT.

THE THREE CHOIRS.

ALL those who are interested in the annual celebration of the Three Choirs Festival know that the history of the meetings was recorded by the Rev. D. Lysons in 1812, and was continued by J. Amott, Organist of Gloucester, in 1865. A few facts have recently been emphasised which would imply that, apart from the events which have occurred subsequently to Mr. Amott's continuation, the whole history has not yet been written. The origin of the anniversary meeting of the three Choirs—Gloucester, Worcester, and Hereford—is admittedly involved in obscurity. At the recent Hereford Festival it was announced as the 165th meeting. This would give it an existence dating from 1724 inclusive. It is generally supposed that the first sermon preached in aid of the Charity for assisting the poorer clergy of the three dioceses was that delivered by Dr. Thomas Bisse, Chancellor of Hereford, in his own Cathedral, on September 7, 1726. The first collection at the Cathedral doors after the service was made at Gloucester in 1724, when Dr. Bisse was also the preacher, and from this it has been assumed that the Festival took its rise from that date. Perhaps as far as the present constitution is concerned this was the case. It is convenient to date from that time, as no appreciable records exist of previous meetings. They were not associated with the object for which they are now given, it is true, but the members of the three Choirs

met alternately at the three Cathedrals, and united in the performance of the music at the services held on two successive days. This was, it is stated, for the purpose "of enjoying the pleasures of harmony." The exercise of these pleasures was continued in the evening, at some favoured tavern, where the members of the united choirs sang catches—glees were not then invented—songs, and duets of the pattern in favour at the time, under the presidency of the Organist of the Cathedral. It is not at all unlikely that one of the most earnest promoters of these meetings was Stephen Jeffries, Organist of Gloucester, 1680—1712. He was born in 1660, and was a pupil of Michael Wise. Hawkins says he was appointed in 1680 and died in 1712, but as he also gives the length of his connection with Gloucester as organist for thirty-four years, there must be "a fallacy somewhere." As William Hine succeeded to the post of organist in 1712, Jeffries could only have been connected with the Cathedral for thirty-two years. Jeffries, who composed the tune for the chimes at Gloucester, a quaint and pleasant melody, which has cheered many hearts, was an eccentric man, or what would now be called a man of character. He was in the habit of taking his ease in his inn oftentimes to a late hour of the night. "His wife drest up a fellow in a winding-sheet, with directions to meet him with a lanthorn and candle in the cloisters through which he was to pass on his way home; but that, on his attempting to terrify him, Jeffries expressed his wonder only by saying: 'I thought all you spirits had been abed before this time.'" This is the man who is traditionally said to be the promoter of the "Musick meetings." It is certain that the convivial part of the Festival would be greatly enhanced by his presence. His successor, William Hine, saw the recognised beginning of these meetings, for he was organist until 1730. The intimate association of two of the choirs out of the three, Gloucester and Hereford, may be inferred from the existence of the well-known Service of Hall and Hine, the united production of the two organists of those days. During their existence the character of the annual assemblies was changed, and outside help was obtained. It was probably to justify this innovation that Dr. Bisse selected a text for his sermon in 1726 which, at the time, was considered as an extraordinary one. It was taken from Ecclesiastes, Chap. ii. v. 8: "I gat me men singers and women singers, and the delights of the sons of men, as musical instruments, and that of all sorts." This text, and a portion of the note in the printed copy of the sermon relative to the object of the charity, are very frequently referred to, because they are copied by Lysons in his "History of the origin and progress of the meeting of the three Choirs" Gloucester, 1812, and appear in the continuation by John Amott, in 1865. Dr. Bisse's whole note is as follows: "The purport of it (the meeting) is for the placing out the children of the poorer clergy belonging to the dioceses of Gloucester, Worcester, and Hereford, or of the members belonging to the three respective choirs. To be equally divided and disposed of by six Stewards, two for each diocese, a Clergyman and gentleman, members of the Society, and the account to be entered at the annual meeting."

Having first proposed this Charity with success at Gloucester, 1724, and recommended it at Worcester, 1725, I thought myself obliged to promote it in this way, in the church and diocese to which I belong.

"The first collection amounted to £32, the two last to £50, a sum sufficient to place out three children annually, which has been accordingly done.

"The time of meeting is the first Tuesday in September, on Wednesday is a sermon, on Thursday,

Purcell's *Te Deum*, performed with instruments, as are the anthems on both days. The two evenings there are public Consorts for the gentry."

This note, by itself, shows that the original purpose of the meeting was to benefit the children of the poorer clergy, as well as those of the members of the three respective Choirs.

This purpose was diverted later. The meetings had been held for many years before 1724, as is proved not only by a household book which once belonged to the family of Lysons, and which contains entries from 1718 to 1728, quoted by Dr. Rimbault in Amott's continuation of Lysons; but there is a sermon extant which was preached by Dr. Bisse, in 1720, at Hereford, which must have been known to the supporters of these meetings, as it passed through two editions. This sermon is entitled "A Rationale on Cathedral Worship or Choir Service," and it was "Preach'd in the Cathedral Church of Hereford, at the anniversary meeting of the Choirs of Worcester, Gloucester, and Hereford, September 7, 1720." It may be that Dr. Bisse, who preached sermons at successive times—namely, in 1720, 1724, 1725, 1726, and 1729, preferred to take no notice of the perversion of the original design. He may have conscientiously ignored all that may have been done to recommend the continuance of these Festivals, as tending to the great improvement in worship, and chose to think of the Festivals as having their rise when they were undertaken on behalf of the objects of charity. Certain it is, that all that could be said of previous Festivals, their object and character, is not said. There may have been anticipations of the benevolent operations of the Choir Benevolent Fund, intended for the benefit of the always underpaid members of the several Cathedral choirs. Dr. Bisse is silent concerning them. Other historians have followed his example. He, however, preached at one of the early meetings of the Choirs in 1720, and thereby showed his interest in the object of the meeting, whatever was its design. This was assumed to be for the furtherance of the practice of church singing and the promotion of harmony. Doubtless Dr. Bisse was a musician himself and took part in the evening festivities connected with the Festival. When the meetings changed their character, he still made his best endeavour to promote their interests by preaching on their behalf. His sermon already alluded to was long cherished as the initial effort on behalf of the Festival, and its statements as to dates were no doubt regarded as authoritative. Its popularity was unquestionable, for there are very few sermons—not political—even of the period, which were sufficiently sought after to justify a further issue to succeed the first. The second edition here alluded to was "Publish'd at the request of the audience. London: Printed for W. and J. Innys, at the Prince's Arms, at the West-End of St. Paul's, 1721." The text was taken from the 1 Chron. xvi. 4, 5, 6: "And he appointed certain of the Levites to minister before the ark of the Lord, and to record, and to thank and praise the Lord God of Israel: Asaph, the chief; and next to him Zechariah, Jeiel, and Shemiramoth, and Jehiel, and Mattithiah, and Eliab, and Benaiah, and Obed-edom; and Jeiel with psalteries and with harps; but Asaph made a sound with cymbals; Benaiah also and Jahaziel the priests with trumpets continually before the ark of the covenant of God."

In the course of his sermon Dr. Bisse said: "In discoursing upon this subject and present occasion I shall endeavour—i. To show the excellency of this work of praise and thanksgiving, in comparison of, tho' not exclusion of the other necessary offices of prayer, supplication, and intercession, and, therefore, that 'tis meet and right that they should make up, as

they generally have, the greatest proportion of public worship. ii. I shall show the lawfulness and usefulness of music in churches, in promoting this most blessed work of praise and thanksgiving. iii. I shall endeavour to explain and justify the particular usages of our Cathedral worship, or Choir-service, not only of singing the hymns and psalms with the organ and instruments of musick, but also of singing (according to the manner which is term'd *Chaunting*) the Prayers, Litany, Commandments, and the other parts of the Liturgy. Lastly, I shall beg leave to make some reflexions and exhortations suitable to the subject and present Auditory."

The whole discourse was an explanation of the meaning of the service and a justification of the use of music in its various offices. There is no mention of any charitable object associated with the meetings, but there is an allusion which shows they were no new institution, and there is a reference to the encouragement of music which they were designed to promote—"A joyful and pleasant thing it is for brethren, much more for bodies of brethren, to dwell together in unity. This anniversary testimony of your paternal concord, which shall meet with the approbation of all good men, doubt ye not but is accepted also in the sight of God, being designed to so good an end as the advancement and propagation of musick for the service of His Holy Temple, tho' the abundance of it may overflow to the contentment and solace of the Christian life. Our endowed Choirs are the acknowledged fountains of our musick, by means whereof the injunctions (2 Eliz. 49) declare that—"the said science, as well as the laudable service of it in churches hath been had in estimation and preserved in knowledge." And they will continue so, notwithstanding the great encouragement given to our theatres for that end; which chose, as it were, in opposition or contempt, to borrow from foreign theatres, not considering that those theatres borrow from their temples. But as these endowments are made for a higher end than the entertainment of men—to wit, the glory of God—so will the recompence of those among you who seriously promote be beyond what men or princes can give. God grant to us and you, that having always that end in view, we may so behave ourselves in these worldly sanctuaries, that after a short attendance in them we may be admitted into the heavenly choir, there to sing before Him that sitteth on the Throne, and the Lamb, for ever and ever." Dr. Rimbault in his notes to Amott's Continuation of Lysons, states that Dr. Bisse was not alone in his design as founder and promoter of the meetings of the three Choirs. In 1728 the Rev. Peter Stenhouse preached a sermon on the Use of Music at Gloucester, which was printed in the same year with a dedication to Mrs. Pope, and an acknowledgment "how much is owing, in respect to the meeting of the three Choirs, to the wisdom and goodness of your late excellent friend, and our kind and memorable patroness, Mrs. Bovey, who laid the foundation of the good work and during her life liberally contributed to the support of it." It was chiefly at her "cost and charges" that the members of the choirs were brought together annually, and under the rule of Jeffries that the conviviality was doubtless maintained. Through the instrumentality of Dr. Bisse the meetings assumed their present character, and have been the means of achieving a vast amount of good. Concerning the early history of the meetings much that is curious and interesting might be discovered were it worth while to pursue the subject further. Lysons did much to show what was done in the past so far as he had access to plain evidence. He did not, however, pursue the theme with all the success he might have done, or make proper deductions

even from documents which were in the possession of himself or his family. Amott simply continued the story where Lysons left it, and fortunately called in the aid of Dr. Rimbault, who furnished the "copy" of both with the most valuable notes, so that his name deserves honourable place among the historians of the Festival. But neither show very conclusively the origin of the Festival, or the exact nature and purpose of the original meetings. A great many curious facts may still be gathered together by the patient antiquarian and historian, such as those which are here intimated, when the time comes to continue the record of the meetings of the three Choirs down to date and back to their beginning.

A NATIONAL MUSICAL ASSOCIATION FOR WALES.

A FEW months ago Mr. Joseph Bennett read a paper before the Cymrodorian Society on "The Possibilities of Welsh Music," and, in the course of remarks upon the better development of the musical gifts of the people across the Marches, sketched a plan for organising the resources of the entire country. We cannot do better than give his exact words:—

Let me imagine that I am appointed musical dictator of Wales—a wild supposition, involving, by the way, a very novel form of English dominion. My first act would be to call into existence a National Musical Association of Wales—a body working with the Eisteddfod, but occupying a sphere which that institution does not fill.

The National Musical Association should be composed of delegates from the twelve counties, so elected as to represent the musical public of their respective localities, and meeting annually, at the same time and place as the Eisteddfod, for the discharge of deliberative and executive functions. To that body I would entrust the fostering of musical culture throughout the country. It should collect and distribute funds in aid of local effort; make arrangements for efficient teaching, where such are necessary; and generally, without hampering the action of localities, exercise a wide supervision by means of the local representatives. It may be objected at once that this would not work. Musicians, I shall be told, are very touchy people, and the first attempt at control, or even authoritative influence, by the National Association would kindle the flame of revolt. Well, musicians are touchy, there can be no doubt about that. Sensitiveness is the badge of all their tribe, and if they were not sensitive they would not be musicians. But it does not follow that they are exactly fools, blind to their own interests, and heedless about the welfare of their art. Many an Association, such as I have hinted at, exists among classes quite as jealous of individual and local liberty, and receives loyal support in return for the benefits of union and co-operation. I put aside therefore, as a mere bug-bear, the idea of inability to carry on such an institution in music. It need hardly be pointed out that the National Musical Association of Wales would occupy a commanding position, and that its responsible, representative character would afford a guarantee of good results to those of the more wealthy classes who might be interested in, and inclined to promote, its object. Moreover, its mission would be first and chiefly to the districts which now are least able to make their position and wants known. There would, perhaps, be little need for its agency in great and thriving towns like Cardiff and Swansea, and the attention which might otherwise be absorbed there could be bestowed upon the country districts,

where, often, the flame of devotion to music burns most brightly. In fancy I see it thus at work, buttressing the weak points in the edifice of Welsh music, coming as a vivifying stream into arid lands, and cheering the hearts of thousands of amateurs, who had wished for, and despaired of, a day of better things. I can, of course, only indicate in the roughest manner the constitution and functions of the Association, but among its duties should be the establishment and government of a national Academy of Music for the education, as far as possible by Welsh teachers, of gifted youth. My objection to sending the musical students of one nationality and country to be trained by the professors of another is very strong, and, I hope, founded on reasonable considerations. I object because, if there be anything in national temperament, associations, and modes of thought, you are not likely to develop it among your prospective musicians by placing them where every influence is foreign and in a certain sense destructive. Depend upon it that the music of a country must be run on the lines of its nationality in order to prosper. The French and Germans know this well; so do the Italians, the Bohemians, and the Russians whose school of music is now so rapidly coming to the front. At present Welsh students bring their national fervours and enthusiasms, their peculiarities of musical thought and expression to London, where, in many cases, I fear, the fervours and enthusiasms are stifled, and the national forms of thought and expression are replaced by certain cosmopolitan respectabilities of a conventional type. Hence they go back with a veneer over them that makes them almost unrecognisable by their proud and reverencing, but unsophisticated friends. In my capacity as musical dictator, I would certainly keep Welsh musical students at home, in close touch with the genius of their own country, breathing the atmosphere in which that genius lives; surrounded by national traditions, and pulsating with every feeling that moves their fellows. The young plant would then grow in its native soil, under its native sky, and amid conditions wholly harmonious with its life. Only when the stamp of national culture has been indelibly impressed would I encourage cosmopolitan culture, which then could do little harm.

With such an Academy established in Wales, and supported by the best native teachers, we might reasonably look for the rise of the Welsh school of composition to a higher plane than it has yet attained—or perhaps I should say, for its spread over a larger surface. There are Welsh composers, able and energetic, who remain in their own country, but work in an area restricted by the condition of things around them and the exigencies of life. The students of the future would, I trust, enter upon a richer inheritance, and be qualified by their ampler training to make of it the best use.

I have said that one duty of the National Musical Association of Wales should be the organisation of teaching power for localities where it can hardly exist without aid, and here I touch what is, perhaps, the most important question of all. The possibilities of Welsh music will scarcely begin to be realised till you can bring out of the people all there is in them, and direct it in the best way. Allow me to remind you of what has already been said with regard to the well-nigh exclusive devotion of the Welsh to vocal music, and the erroneous conclusions sometimes deduced therefrom. Unquestionably, those conclusions, however mistaken, point to a serious weakness in Welsh art—one of so grave a character that attention should anxiously be given to it at the outset of any proposed reform. I am not sufficiently

acquainted, I fear, with the Welsh people to be able to say whether their neglect of instrumental music is in any measure due to indifference. Perhaps, if a better informed speaker follows me this evening we shall have an authoritative opinion on the point; but I cannot see any reason why we should expect to find indifference to a legitimate form of music on the part of a musical people. The fact, however, remains that the condition of orchestral music in Wales is very low. When the National Eisteddfod was held at Cardiff some years ago, a competent orchestra had to be brought from London at great expense. At the Merionethshire Eisteddfod in January last, even the small number of instruments required for the evening Concert was imported from Liverpool at a cost which the local fund could ill afford. Again, when the London Eisteddfod of last year offered a handsome prize for orchestral competition only one band appeared, and that was sent by the cosmopolitan town of Cardiff. Now I say that these facts indicate a very serious state of things, because no country can claim to have advanced beyond the elementary stage of musical culture so long as the whole vast field of instrumental music is neglected. Contention on this point is barely possible, and if it were offered I should be tempted to go farther and say that the measure of a nation's knowledge of, and skill in, instrumental music is the measure of its status in the art. There are special reasons why this should be, but I refrain from troubling you with them now, not anticipating that any objection will be raised to the general principle. Seeing then that instrumental music in Wales remains at a low ebb, the first question is as to the reason, the second as to the remedy.

As to the reason, I am not, as already stated, qualified to pronounce with authority, but I can offer an opinion. In my view, the cause may lie with inability to make the necessary outlay for instruments, and the difficulty of obtaining teachers as well as of paying for their instruction when found. The cost of orchestral instruments, it is true, has gone down of late, and they can now be obtained, sufficiently good in quality, for a sum which by comparison is small. Still, the figure they command is often prohibitive in the case of working men; besides, what is the good of buying an instrument with nobody at hand to show how it should be used? A man cannot teach himself the fiddle with any success for orchestral purposes, and an attempt at self-instruction on the trombone or French horn would probably lead to emphatic hints from the neighbours that exercises of such a kind are better suited for some solitary spot among the ancient mountains. If the obstacle in the way of Welsh instrumental music be want of money and organisation, rather than want of will, there is no need to despair. At any rate, the height and depth of the impediment can be measured, and no question arises of accomplishing that most difficult of all tasks—persuading a man to part with his prejudices. Well, what is to be done? Hand the matter over to my National Musical Association of Wales, which I assume to have some funds, however small, wherewith to make a beginning. And how would the Association begin? That I cannot say, because one man, with only one man's brain, is unable to anticipate the reasoning and conclusions of many brains, each perhaps wiser in the premises than his own. We are all at liberty, however, to form some sort of idea for ourselves, and I can imagine that the National Association, taking the most helpless of the districts which express a desire to be assisted, would encourage the purchase of instruments by advancing a certain proportion of their cost, to be repaid by easy instalments as the local members of the Association may deem best. The next step would

be to provide teachers, one for each of the two divisions of the orchestra—strings and wind—there are plenty of men qualified to instruct amateurs on this comprehensive scale. These should be itinerant, as schoolmasters were in times of yore, and proceed from local centre to local centre throughout the district, meeting their pupils, and carrying on the good work. "Oh!" some men without faith may exclaim, "this is perfectly Utopian." Well, what if it is? Many ideas to which that term was once applied have long been ranked among the common-places of practical life. Besides, those who cry "Utopian" cannot know much about the musical enthusiasm of the Welsh people. With enthusiasm you can do anything. It is the power that moves mountains more readily than simple faith. Indeed, it has the might of fanaticism, and, before now, fanaticism has wrought miracles of achievement!

Coincident with the inception of the scheme above set forth was the proposal of a somewhat similar plan by Dr. Joseph Parry, of Swansea, though there is reason to believe that this originally contemplated action in South Wales only. Dr. Parry had taken some practical steps towards the carrying out of his idea, when the publication of Mr. Bennett's suggestion in the Welsh newspapers, and the attention it attracted, made the question a national one. So important did the matter appear that, in view of the National Eisteddfod at Wrexham, the Cymrodorian Society determined upon devoting one of its morning meetings to a discussion of the subject, which Mr. Bennett was requested to introduce. As, meanwhile, the lecture on "The Possibilities of Welsh Music" had been printed and largely circulated, Mr. Bennett's Wrexham paper (read, in his absence, by Mr. L. Davies) confined itself to a brief re-statement of the suggestions already made. These were discussed, under the presidency of Mr. D. Emlyn Evans, by a thoroughly representative gathering of Welsh musicians and others, with the result that the Cymrodorian Society was requested to appoint a committee for further consideration of the question how best the musical resources of Wales can be organised. So the matter stands at present, and there seems little reason to doubt, looking at the enthusiasm with which the subject has been taken up, that Wales will soon have a National Musical Association. The experiment cannot fail to excite curious interest, and will be closely watched by English eyes.

THE COMING SEASON.

IN accordance with our usual autumnal practice, we now ask attention to the promise of the approaching winter season, as far as its extent and nature can be ascertained at the present moment. Generally speaking there is no ground for belief that the work done will be less extensive and interesting than in previous years. All the old organisations for music-making (with one exception) retain their vitality, and we have not heard of a single case in which it is proposed materially to narrow the scope of operations. So saying we, of course, take no account of opera, Italian or English. Although it is known that Mr. Carl Rosa does not come to town for a winter season, and that no Italian performances will be given by the regular *impresarii*, one can never tell what may happen in connection with that branch of art. Mr. Mapleson may turn up (with the blushing honours of literary authorship thick upon him) or one or more of the adventurers who try to "exploit" a living out of the lyric stage may put in an appearance. But of this we may be certain—nothing that chance managers may do in opera this winter will have much interest or value

Indeed, interest and value are qualities almost divorced from opera in England at the present time, and we are not sure that the "Mapleson Memoirs" will do much to stimulate respect on its behalf. A more lamentable and humiliating story has never been told in connection with art, and the impulse of the reader on closing the book is to exclaim: "Talk of reforming the lyric stage! the best thing is to reform it away altogether."

Both on the principle of *seniores priores*, and because they come first into the field, we may start with the Crystal Palace Saturday Concerts, which begin their thirty-third series on the 13th inst. A prospectus has been issued containing the usual sketch of the managers' intentions, and giving, also, the programmes of the first half (ten Concerts) of the season. These reveal no change of policy. Eclecticism is still the motto of the enterprise, and a good band and chorus, with competent soloists, remain the means trusted to for executive success. The following works will be presented in the course of the season:—The "Hymn of Praise," Schubert's Psalm 23, Sullivan's "Golden Legend," Dr. Parry's Birmingham Oratorio "Judith," Hamish MacCunn's "Lord Ullin's Daughter," and the "Faust" of Berlioz. There is no absolute novelty in the foregoing list; but a goodly supply appears in the catalogue of orchestral works. A "Festal" Symphony by Henry Gadsby will be heard for the first time on November 3, and a new "Benedictus" for violins, with "wind" accompaniment, by Dr. Mackenzie, on the 27th inst. J. F. Barnett supplies an Offertoire for the organ; and the posthumous works of Schubert furnish five German Dances for strings which have never been played in public. Among the compositions marked "First time in England" are a Spanish Rhapsody, by Chabrier; a Symphony in E flat, by Goldmark; a Fantasia for violin and orchestra, by Ondricek; a "Cortège-Fantastique," by Moszkowski, and two violin solos, by Wormser. In addition to the above, certain other works will be added to the Crystal Palace repertory. These include a Concerto for Violin (Godard), an Overture, "In Autumn" (Grieg); an Overture to "Twelfth Night" (Mackenzie), and an Overture, "The dowie Dens o' Yarrow" (MacCunn). The Overtures have all been recently heard; Grieg's at the Birmingham Festival, Mackenzie's at the Richter Concerts, and MacCunn's at a Concert given in Mr. John Pettie's studio. Even this is not all, since the prospectus, referring to the second half of the season, promises new works by H. MacCunn, E. Prout, J. F. Bridge, "and other composers." We are entitled, therefore, to anticipate some very interesting doings at the Crystal Palace. It is almost unnecessary to add that the best available solo performers are engaged, or that the band and chorus will be at least as efficient as in former years. Mr. August Manns resumes the post he knows so well, and him we may with confidence thank beforehand for excellent performances of the chosen works. Amateurs will rejoice with us in the continued life and enterprise of the famous Saturday Concerts. Music in England can ill afford to lose them, but their existence, of course, depends upon the public, whose liberal patronage, we trust, will not be withheld.

As the director of the Popular Concerts never issues a prospectus with reference to the works he intends performing, there is nothing now to be said on that subject. Presumably the new season will differ little from its many predecessors. Mr. Chappell will draw the vast mass of material for his programmes from the extraordinary repertory compiled in the course of more than thirty years. He could not easily do otherwise, since the catalogue of the Popular Concerts includes almost everything of classical pretensions,

and nearly all the more representative works of modern composers. Moreover, the director's policy appears to satisfy his public. It should not be forgotten that Mr. Chappell has, during more than one season, plied his patrons with compositions of the modern school. They do not seem to have thanked him for it, and we must look upon his present trust in the classical masters as indicating a prevailing taste among amateurs of chamber music. With regard to artists, the director is fortunate in the continued life and activity of his principal executants. Madame Schumann, Madame Norman-Néruda, Miss Zimmermann, Miss Fanny Davies, Messrs. Joachim, Piatti, Straus, Ries, Hollander, Gibson, Howell, and the rest to whose presence we are accustomed, are all available. Doubtless we shall hear them all again, and have further reason to be satisfied with Mr. Chappell's management in this respect.

The Bach Choir intend giving two Concerts in the course of its next season. Practice resumes on November 6, and on March 5 a very interesting Concert will take place, the programme being made up exclusively of works by the Leipzig Cantor. This is as it should be. A Bach Choir which does not devote the major part of its labours to Bach's music has no special right to the name it bears. At the Concert just referred to will be performed the Motett "Singet dem Herrn," together with the Cantatas "Halt im Gedächtniss" and "Wachet auf." These, we believe, have not been heard in London, but the second was once given by the Cambridge University Musical Society, under the direction of Professor Stanford. At the same Concert Mr. Joachim will play Bach's Violin Concerto in A minor and one of the master's Violin Sonatas. The second performance is fixed to take place on May 4, when Beethoven's Mass in D is to constitute the programme. On this occasion the French *diapason normal* will be used. It is intended to give both Concerts in St. James's Hall.

Although at the moment of writing the matter is not quite settled, there is good reason to believe that the second Sacred Harmonic Society has practically gone the way of the first, after a much shorter and less glorious existence. It is no part of our present purpose to investigate the reasons why the public have not supported this Society in a measure sufficient to ensure its continued life. We may say, however, that few amateurs will feel surprise when the managers make a formal announcement of their dissolution, and the disappearance of a name which has become historic.

The extinction of the Sacred Harmonic Society, assuming that event to be imminent, must necessarily affect another organisation of the same class—Novello's Oratorio Concerts. That young enterprise will have thrown upon it the responsibility of alone representing oratorio in Central London, just as the Royal Choral Society alone represents it in the West. Hitherto Novello's Oratorio Concerts, taking note of the mission of the Sacred Harmonic Society to perform standard works, have limited themselves very largely to comparative novelties. Their new position renders a continuance of this policy inexpedient, and imposes the duty of occupying the entire field, with a due regard to public requirements. The prospectus of the forthcoming season has been drawn up in full view of the circumstances just stated. It contains a promise of "The Messiah" (December 18) and "Elijah" (January 23), and of a second Handelian Oratorio, probably "Saul" (April 9). But with these familiar and, under the circumstances, indispensable works is associated a liberal allowance of novelty. The opening Concert, for example, will introduce to London amateurs Dr. Hubert Parry's successful Birmingham Oratorio "Judith," with the

soloists who appeared at its first performance. It is hardly too much to assume that St. James's Hall will be crowded on December 6, for the purpose of welcoming a most interesting and, especially having regard to the promise it holds out, most important Oratorio. In addition to "Judith" will be performed (February 26) a new work composed by Dr. Mackenzie for the Jubilee Concert of the Liverpool Philharmonic Society. This is entitled "The Dream of Jubal." The author of the poem, Mr. Joseph Bennett, has designed it for soli, chorus, and orchestra, with a reciter, who, to an orchestral accompaniment, declaims the narrative by which the musical numbers are linked together. In the same programme with Dr. Mackenzie's piece will be a Psalm by M. Saint-Saëns, and Weber's Hymn, "In constant order." Yet another novelty is set down for performance on March 19. We refer to "The Light of Asia," a Cantata founded on Edwin Arnold's poem, music by the American composer, Mr. Dudley Buck. The introduction of an important composition from the other side of the Atlantic, written by a pure American, is an event which cannot fail to be regarded with much interest. Mr. Hamish MacCunn's "Lord Ullin's Daughter" will appear in the same programme with "The Light of Asia." With a prospectus judiciously made up of standard works and new or unfamiliar compositions, Novello's Oratorio Concerts make a good bid for public support during their fourth season. That the band and chorus will be efficient, under Dr. Mackenzie's direction, and that the best available artists will be engaged, every reader will assume.

The Royal Choral Society (formerly known as the Albert Hall Choral Society) has made arrangements of more than usual interest for the season beginning on November 7. Standard works, it is true, retain their predominance, and "The Messiah," "Elijah," "The Redemption," Mozart's "Requiem," Rossini's "Stabat Mater," the "Golden Legend," and Berlioz's "Faust" appear in the prospectus. But the Society goes a little out of its beaten track in announcing three works, the best known of which is not yet familiar. On January 16 will be produced an absolute novelty in England—an Oratorio entitled "Lucifer," written twenty-two years ago by the Flemish musician, Peter Benoît. We cannot speak from knowledge of this work, but M. Benoît is a composer of the stormy school, and he probably found "Lucifer" a congenial subject—more so than the "Hymn to Beauty" to which he set tempestuous music for the Brussels Festival of 1882. Mr. Mancinelli's Norwich Oratorio, "Isaías," is promised for February 20, when that interesting work will be heard in London for the first time, and on November 20 the Royal Choral Society will add Mr. Cowen's "Ruth" to its repertory. From the above it appears that the Western prospectus has been drawn up much upon the lines followed by that of Novello's Oratorio Concerts, and is a happy recognition of the old and the new in fair proportions. Mr. Barnby, of course, resumes his post as Conductor.

The full prospectus of the London Symphony Concerts has not yet come to hand, but we know enough for proof that Mr. Henschel is engaged upon trimming his sails to catch the breath of popular favour, hitherto not obtained in a remunerative measure. To this end he has very wisely lowered the tariff of prices, which was from the first unreasonably high. The new arrangements will be found much more in harmony with the condition of the average amateur pocket, and we may look to see a considerable extension of patronage. Other changes are mainly of an economic nature. The analyses are dropped to save

expense, but programmes and copies of the words (if any) will be distributed gratis. It is understood, moreover, that Mr. Henschel will, as a rule, avoid the cost of vocal and instrumental soloists, and rely almost entirely upon his orchestra. By these means the two ends, so reluctant to meet, may be persuaded to come together. In any case, it is understood that the forthcoming campaign will decide the fate of the enterprise, one way or another. The scheme includes twelve Concerts, beginning November 20 and ending February 27.

Turning from the West to the East, we find the Borough of Hackney Choral Society promising good work in Shoreditch Town Hall, under the direction of Mr. Ebenezer Prout. Four Concerts will be given and four works performed—Handel's "Joshua," Haydn's "Seasons," Mendelssohn's "St. Paul," and Brahms's "German Requiem," with which is bracketed a selection from Schubert's "Rosamunde." The band and chorus number 250 performers.

More directly east than Shoreditch, we find activity at the Bow and Bromley Institute. The scheme for the approaching winter includes a performance of the "Creation," several miscellaneous Concerts, and Organ Recitals, with vocal music, every Saturday. From other suburban Societies, such as the Highbury Philharmonic, to which we drew attention in our last, and the Finsbury Choral Association, the note of preparation is heard, and every prospect of a busy season appears all round the outer zone of London.

With regard to individual enterprises, as distinct from organised societies, we may refer to the Richter Concerts, which enter upon a new season next May, giving nine performances. The Sarasate Concerts will be resumed in the same month, and continue till six have been given. At the present moment Mr. Santley is engaged upon an artistic tour in the provinces, arranged to terminate on November 26. The eminent baritone is supported by an efficient company. Mr. and Mrs. Henschel take their Vocal Recitals into the country during October and November, and the Heckmann Quartet will be on tour in November and December. Madame Essipoff and Mr. Stavenhagen have also arranged a visit to the provinces, the one in November, the other in March: and Otto Hegner will spend the first three months of next year in this country. All these enterprises are under the competent management of Mr. N. Vert.

Provincial musical societies are legion, and a survey of their proposed doings would take up all our space. We may, however, refer to the Blackburn Philharmonic, which promises three Concerts, beginning with the "Golden Legend," under the direction of Mr. Tattersall. The Glasgow Choral Union, in a more eminent degree, deserves attention. That body has arranged to give eleven Concerts—three choral, seven orchestral, and one of chamber music. Among the works to be performed are Hamish MacCunn's new Cantata (specially written) "The Lay of the last Minstrel," the "Golden Legend," the "Walpurgis Night," and "The Messiah." The list of artists engaged includes a host of eminent names, and betokens a resolution to set the very best of musical fare before the subscribers. Mr. Manns will again act as Conductor of the orchestral Concerts. As indicating continued activity in another form, we may mention that the fortnightly performances of sacred music in Gloucester Cathedral will be resumed early in November. The last series was attended by 30,000 people.

Here our list, which is very far from an exhaustive one, must come to an end. After perusing it the reader will probably agree with us that it is not bad for an "unmusical country."

MUCH has recently been said respecting the appropriateness of the "surroundings" during the performance of high-class sacred music in buildings devoted to divine worship; yet we cannot but think that the incongruity of the "surroundings" where concerts often including the masterpieces of secular music are given has not been sufficiently dwelt upon. We have purposely abstained from persistently commenting upon this subject in connection with the annual series of Promenade Concerts, at Covent Garden Theatre—where, to say nothing of other distracting influences, the popping of corks during the slow movement of a classical Symphony is of frequent occurrence—because, at least, a chance of hearing good works, well rendered, is offered to the public at a reasonable charge. The small amount of sympathy which we have felt for such performances during the dull time of the year has, however, been completely dispelled by the following advertisement, quoted *verbatim* from a morning contemporary: "Ally Sloper and his distinguished family, including Mrs. Sloper, Master Alexandry Sloper, Iky Moses, the Elder McNab, Mr. McGooseley, The Twins, Boulanger, Shakebacon, and Ginetta Margarine, Lord Bob, and Miss Tootsie Sloper, will visit Freeman Thomas's Promenade Concerts, Theatre Royal, Covent Garden, to-night (Friday), September 14. Tootsie Sloper's Polka, composed by A. Gwyllym Crowe, will be performed by the special desire of The Eminent." Whether this event actually took place we cannot inform our readers, for the duty of reporting such proceedings would not, of course, fall within the province of a musical critic; but in the interest of art and artists, it should be placed upon record that at the same Concerts where our great vocalists have sung, and where an orchestra of 150 picked instrumentalists are constantly playing the classical works of past and present composers, such a degrading show has been deliberately organised. It is, of course, not customary for orchestral performers to make stipulations concerning the class of music to be played; but when accredited artists sign an agreement to perform nightly at the Promenade Concerts, it should at least be tacitly understood that they will not be called upon to exercise their talents upon "Tootsie Sloper's Polka," or to be judged by an audience in which "The Eminent" and his "distinguished family" are prominent personages.

"WHEN, oh when," says the *Boston Musical Herald*, "will a congress such as the other sciences often have, be held by the leading musicians, that we at last may attain some firm ground in the paradoxes of musical instruction and notation?" We are glad to find that our American contemporary so earnestly presses upon all who have the progress of music at heart a question which we have so often asked in the pages of this journal. It is scarcely too much to say that the many debatable points in a language which we pride ourselves upon being universal cause a division amongst students which often leads them to uphold certain professors, not as high-class teachers, but as staunch exponents of a "system" which allows of no dispute. Not to dwell upon the contentions respecting the fixed and movable "Do," the English and foreign fingering, the method of writing a chromatic scale, or the names of the notes expressing relative value, even the very theory of the art is taught in different ways in different places, so that the correct answer as to the root of a chord often depends upon the institution or the individual propounding the question. Some short time ago we received a communication from an earnest student

informing us that she was learning Harmony "on the only true and natural method." Considering that, however much theoretical works may differ, the preface of each usually announces that it is based upon an equally sure foundation, we were by no means astonished when, in reply to our expressed desire to become acquainted with this system, we received a book already well known to us. In our remarks upon this important matter we have no desire even to cursorily review the varied opinions advanced upon the subjects above enumerated. All we wish is that, by an organised and intelligent consultation, some uniformity may be arrived at. Much has lately been done to test the competence of those who come before the public as "professors of music"; but, in justice to all who aspire to occupy the position of teachers, there must first be some unanimity in determining what they are to teach.

THE correspondents of the various papers whose minds are ill at ease if upon the periodical recurrence of the provincial festivals they find that the inhabitants of the several towns or cities do not display a sufficient amount of "bunting" and other "outward symbols of rejoicing," must have been highly gratified with the street shows in Hereford during the recent Festival. Every lamp post was decorated with bannerets. Triumphal arches of evergreens, flags, heraldic shields, and so forth, spanned the entrance to each principal street. On some of these arches, besides the usual "Welcome to our Festival," were quotations in music without words. Portions of the "Hallelujah Chorus," "O rest in the Lord," "Blest are the departed," &c., formed a novel and not inappropriate form of decoration. These were set up by a committee of the townspeople. With the extra details, perhaps, there was less cause for congratulation. Upon the lamp posts were suspended notices, emphasised by the addition of woodcuts of large hands pointing, warning the visitors to "beware of pickpockets" all along the route up to the very doors of the Cathedral. The same good taste which designed this form of festal ornament was carried into the interior of the Cathedral, where the majority of the notices relative to the position of places were stuck upon the pillars, the walls, and certain monumental slabs "to the great common scandal" of those who would have been better pleased to see a more reverent treatment of the house of God. There were a few directions mounted upon boards, probably because the matters referred to were too far away from the walls. The committee had taken full advantage of the kindness and complacency of the Dean and Chapter who yielded to them their control and guardianship of the fabric for a short period. The soiled spaces on the walls when the bills are removed will be witness against them for some time to come, and stand as an evidence that bad taste may arise even in the efforts to promote a good cause.

THE imperfect acquaintance of even well-informed musicians with the works of Handel has been curiously illustrated by a notice in one of the leading daily papers of the recent performance of "Saul" at the Birmingham Festival. Speaking of the version prepared by Mr. Ebenezer Prout, whose additional accompaniments were used on this occasion, the writer, one of the ablest and most eminent of our musical critics, says:—"Mr. Prout fails to explain one or two points which will be extensively queried. He does not tell us, for example, whence he obtains the passage immediately following the 'Dead March.' It is not found in older editions, as far as I am able

to ascertain, yet I dare not suppose that Mr. Prout has interpolated it 'out of his own head.' Mr. Prout will no doubt be glad to be acquitted of even the suspicion of interpolating passages "out of his own head" in Handel's oratorios; but it is somewhat surprising that the distinguished writer of the paragraph should be unacquainted with the German Handel Society's edition of "Saul," published as long since as 1862. On page 210 of that edition he will find the passage in question immediately following the "Dead March," and as an introduction to the chorus "Mourn, Israel, mourn," exactly as it appears in the new edition of the vocal score. As the German Handel Society's edition is generally accessible, and is accepted as the standard text, it probably never occurred to Mr. Prout that there was the least necessity to indicate the source whence the passage is derived. But the writer is still further in error in saying that it is not to be found in the older editions. It will be found both in Arnold's score and in Novello's earlier Octavo edition, in each case at the end of the Appendix, and with the curious title "Elegy." Dr. Chrysander has pointed this out in his article on "Handel's Organ Part to 'Saul,'" in the first volume of the "Jahrbücher für Musikalische Wissenschaft," page 426.

If an amusing volume could be made up of curiosities of musical criticism, another, scarcely less entertaining, might be compiled on the foundation furnished by statements of fact in recognised journalistic authorities. For example, in the accounts of the remarkable festivities accompanying the recent marriage of the Duke d'Aosta at Turin, it was gravely stated in more than one London daily paper that several military bands played a wedding march "founded on that of Mendelssohn." Is it possible that some Italian bandmaster, more than usually wanting in reverence for the great masters of other lands, has dared to mix up the worthless product of his own brain with the divine strains of Mendelssohn? Probably the march was merely a transcription, following the original closely, save as to a transposition of key to E flat—a tonality more convenient to military bands than C. But if in the above instance a plausible explanation can be given of an astounding assertion passed without query by unmusical sub-editors, what are we to think of the following, culled from a highly respectable Lancashire print? A *prima donna* of the highest eminence was passing through with her concert party, and among the statements furnished to an interviewer from the paper in question to the artist's husband was one to the effect that the version of "Softly sighs," sung by his wife, was that composed expressly for the Queen! Now the air usually known by this English title was undoubtedly composed by Weber, who died in 1826, when Her Most Gracious Majesty was seven years old. We cannot hazard a conjecture as to what was meant, and can only pray fervently for the time when an elementary knowledge of musical history shall be considered an essential part of a polite education.

OUR daily contemporary of the "largest circulation in the world" has been waxing learned and eloquent over that musical abortion, the banjo. Declaring that there is "nothing coarse or low" about the thing, the paper gravely describes it as "essentially an instrument for the home circle," which, "suspended by a blue ribbon round the neck, may be made to look quite picturesque and graceful." Society is congratulated "on having taken up the banjo from a

high-toned stand-point," whatever that may mean, and "those who think nigger minstrelsy incompatible with intellectual culture" are comforted by the assurance that "the banjo, after all, is not an instrument of negro origin." A little cheap and vague learning concerning the theorbo, arch-lute, mandolin, &c., is flashed before our dazzled minds, and we are left awe-struck at the writer's information, which is quite on a par with his taste. We confess to numbering ourselves amongst those who consider negro minstrelsy—or, rather, music-hall vulgarity—incompatible with intellectual culture, and we consider it one of the worst signs—perhaps the worst—of the times that, after seeking proficiency in the flute, harp, and guitar, then rising to the pianoforte, and thence to the violin, the English aristocracy should relapse into an infatuation for the banjo and—shade of Apollo!—the human whistle. We need not trouble to correct our contemporary, who assigns a European origin to the banjo; the subject is not worth discussion. We only deplore that a so-called musical instrument, unscientific in construction, puerile in scope, unapproachably, hopelessly, irredeemably vulgar in its tone as well as in its associations, should find a champion in a leading London newspaper.

A SCIENTIFIC friend of ours, dwelling in the suburbs of London, and finding existence rendered a burden by reason of the street music, has hit upon a really ingenious invention, which, if adopted, might lead to his partial relief. He suggests to the street-organ makers an automatic arrangement consisting simply of an endless band connecting the machinery of the organ with the wheels of the truck on which it is carried. The effect of this is that while the instrument is drawn through the streets it plays—just like a child's musical cart; but the moment it halts the music stops too. Thus the torturer of our peace would be condemned to the fate of the Wandering Jew on a small scale, and our moments of anguish, however frequent, would at least be brief. There would be no possibility of the present misery caused by our heartless neighbour, who keeps each demon before his door until his entire programme has been gone through three or four times. But the only way to obtain this boon would be to agitate for the relief of the poor over-worked creatures who grind the merciless handle, and then, the interests of the lower classes being now paramount, we might get the automatic scheme adopted and made law. What a chance for some philanthropic M.P.!

"TRAVELLERS often tell strange tales," is a proverb which is, as Shakespeare says, "somewhat musty." Not the least interesting of their stories frequently are those in which the relators, with sturdy British independence, boast of the small number of foreign words they found necessary to employ when upon a foreign tour. A story is told of an eminent professor of music who visited Germany recently, and during a journey of some four or five weeks got on very comfortably with the help of one word only. This was "Dachshund," which he understood to mean "Thank you."

CERTAIN paragraphs going the round of the papers announce a proposed contest for £500 between two lady *siffleuses* whose singular musical performances have been charming English and American Society during the past season. In no case can either be a great gainer, for the loser will get nothing and the winner will have to whistle for her money.

BIRMINGHAM MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

FOR the Festival solemnised in the Town Hall, Birmingham, on August 28 and three following days, preparations were made of a kind and degree commensurate with so important an occasion. In the result the full success aimed at was not reached, but it is hard, because unjust, to blame the managers therefor. Probably, however, it is needful to insist upon this fact, so ready is human nature to look out for a scapegoat whereupon to lay the sin of uncontrollable circumstances. It was not the Committee's fault if the programme lacked the novelities expected. There is no law by which a composer can be forced to carry out a promise against which he pleads lack of opportunity or health; otherwise we should have seen the names of Dvorák, Mackenzie, and Goring Thomas in the list. I contend that, with a three-fold disappointment to fight against, as much was done in making up the scheme of the Festival as with any show of reason could be expected. Otherwise the preparations were fully adequate. The chorus-master, Mr. Stockley, presented the best choir that ever a Birmingham Festival had within my experience—a choir with magnificent basses, tenors only a degree less perfect, good altos, and sopranos which, if not equal to the other divisions in strength, had the advantage of pure tone and admirable training. Criticism, of course, made these distinctions. Such is its business. But, substantially, there was no fault to find with Mr. Stockley's well-drilled host. The composition of Dr. Richter's orchestra, of with extras, 142 performers underwent considerable scrutiny at the time, and was objected to on the score of its foreign element—the cause, as some held, of a certain weakness of tone in the violins. Possibly some of the men might have been exchanged for others with advantage in this respect, but let us, nevertheless, be just. My own opinion is that an orchestra able to play Beethoven's Fifth Symphony in the well-nigh absolutely perfect manner of its performance on August 31 is good enough for anything. That splendid effort put all cavillers to silence on the score of efficiency. The solo vocalists' names speak for themselves: Mesdames Albani, Ambler, Anna Williams, Patey, and Trebelli; Messrs. Lloyd, Piercy, Banks, Santley, Brereton, and Foli. Again it may be said that better than some of these were available, but the remark cannot possibly include the principals, who are our absolute best. Then there was Miss Fanny Davies as solo pianist, Mr. C. W. Perkins as organist, and, finally, Dr. Richter as Conductor. Whatever of weakness may be in the equipment of the Festival as above, it seems to exist only in the degree inevitably connected with human arrangements, and the vindication of the managers is, to my mind, practically complete. But, for some reason or other, which should be carefully sought out, the public were unusually irresponsible. There was none of the crowding to the ballot box for the chance of a good place that on former occasions has given a guarantee of success. True, a run on the "Golden Legend" set in, and "Elijah" of course commanded a large sale, with "The Messiah" well up, but the remaining programmes received comparatively little attention. This was disheartening at the outset, and when the Committee withheld the usual statistics the friends of the Festival were still more depressed. To the eye the attendances were good, but if the secrets of the "paper" bureau were revealed they would tell a startling tale.

The four days' proceedings began on Tuesday morning, August 28, after long and elaborate rehearsals, with Mendelssohn's "Elijah," which had a good paying audience, headed by the Duke of Norfolk, President of the Festival, at whose side sat the venerable Cardinal Newman. By the way, his Grace of Norfolk became a very popular President and took the surest means thereto, opening a well-filled purse and being not afraid to see the bottom of it. Moreover, he attended every Concert with his friends, and finished up by stating his readiness to act on another occasion if called upon—as he certainly will be. I need not dwell upon the performance of Mendelssohn's work, which Dr. Richter knows intimately and conducts with evident sympathy. All the principal soloists engaged at the Festival took part therein, obtaining their usual allotment of the

music and doing it customary justice. The *ensemble* was very fine, the chorus, being on sure ground and feeling enthusiastic, making a great impression. At the evening Concert Dvorák's "Stabat Mater" occupied the whole of the first part, with Madame Albani, Madame Trebelli, Mr. Piercy, and Mr. Brereton as its leading exponents. A work so beautiful and so often eulogised should have excited interest among the public, but expectation was somehow disappointed in this, the demand for tickets being curiously small. However, the Committee took care that there should not be many empty seats, and the Bohemian master's music had a numerous audience. The "Stabat Mater" was heard with attention, but the performance elicited few signs of the enthusiastic admiration which is justly its due. I do not pretend to account for this; I only regret it, and hope that on further acquaintance the Midland public will recognise a masterpiece of extraordinary power. Readers of these observations will not expect me to discuss a work with which they must be more or less familiar. I will merely say that, although the Birmingham rendering was not free from blemish, the impressiveness of the music had an unusually complete revelation. Heard in a Cathedral, instead of what may be called an alien concert-room, the effect would have been overwhelming. Madame Albani sang the soprano solo with characteristic fervour and customary correctness; but Madame Trebelli was not quite so happy in her task. The two gentlemen were, to say the least, adequate. A short miscellaneous selection followed the "Stabat," and began with Mozart's "Jupiter" Symphony. In the execution of this masterpiece the Conductor and his orchestra were perfectly at home. A better performance could not have been desired, and the audience were liberal of applause. An interesting Scene and Aria, composed by Mr. Goring Thomas for an Italian version of his "Esmeralda," had the advantage of Madame Albani's singing, and Mr. Foli introduced "Qui sdegno"; but the honours of the rest of the evening were to the band, by whom Liszt's Hungarian Rhapsody, No. 3, and the Overture to "Oberon" were magnificently played, to the great delight of the audience, who had, by that time, "warmed through."

The programme of Wednesday morning opened with Dr. Hubert Parry's new Oratorio "Judith, or the Regeneration of Manassah," concerning which, by the way, the Birmingham public seemed to feel no more than a mild curiosity. They know the composer better now, and on the next occasion, probably, will experience a quickened interest. Dr. Parry was present, but preferred to leave his work in the hands of Dr. Richter, who loyally did his best to secure an adequate representation, and most certainly succeeded. Inasmuch as THE MUSICAL TIMES of last month contained a long description of "Judith," I may assume that the reader knows all there is to tell in that respect. My present business is to do what could not fairly be attempted before the performance, and estimate, as best I can, the merits and defects of the work. Let it promptly be stated that the excellencies largely outnumber and outweigh the blemishes, which, indeed, can be dismissed in little space. The set airs, perhaps, are open to the general criticism of lacking in some measure a striking distinctiveness of melody, and there is a question, with regard to a few of them, whether abbreviation would not be an improvement. I refer more particularly to the *inter-mezzo* expressive of Manassah's repentance, and the solo numbers for contralto and tenor in the beginning of the second part. This leads me to say that the portion of the work coming between the close of Part I. and the scene upon the walls of Jerusalem is generally less successful than the rest, and it is here that the revising hand of the composer should operate—with the scissors in it. No one will deny that the incriminated section contains fine music, but in performance a sense of dulness was decidedly felt, partly arising, it may be, from want of sympathy with the sudden and exaggerated pietism of the words put into the doubtful mouths of the King and his people; in other part from contrast with the extremely vigorous, dramatic, and exciting scenes preceding. No doubt the construction of the book is somewhat to blame here. The author would have done better in bringing Manassah back to Jerusalem immediately after the *inter-mezzo*, and so have sustained the dramatic interest, while

continuing to work along the line in which lies his greatest strength as a composer. For my own part, I trust that Dr. Parry will give this matter consideration before the first London performance takes place. It is hard, I know, for a musician to sacrifice any part of that which he has thought out with labour and pains, but there is the example of Mendelssohn to sustain and encourage. Besides, "Judith" is so fine a work that nothing should be refused which promises to its advantage. All care bestowed upon it must, in the nature of the case, meet with ample reward. Concerning the qualities that enable me to speak thus a good deal might be said. With regard to the first part, embracing the "Moloch" worship and the touching scene in the palace for the *Queen* and her children, justice demands an almost unqualified verdict of approval, and the critical eye sees evidence of rare descriptive and dramatic power, capable, it may be, of eminent service in another place. Noticeable, too, is it that Dr. Parry obtains his effects in the orderly and elevated manner proper to oratorio, the resemblance, so far, between "Judith" and "Elijah" being quite marked. I regard this as important in connection with the fact that throughout the part of the Oratorio more immediately under review, the music, structurally, pictorially, and emotionally is equal to the demand of each and every scene. It is broad and highly coloured where necessary, strongly and truthfully suggestive always, and at times instinct with a touching tenderness. On the one hand, the music of the priests and worshippers of Moloch; on the other, that of the *Queen* and her boys are examples that fix themselves in the memory. The last-named, coming in the midst of the grim Moloch worship, is made doubly welcome by its gentleness and *naïveté*. Charming, too, is the chorus "Lead them with gentle steps and slow," with which the destined victims of the sanguinary god are received. Hearing it one thinks of the Greek beauty in Mendelssohn's "O be gracious, ye Immortals," though, apart from captivating elegance, the two things have little in common. It may be, however, that the listeners to "Judith" receive their strongest impression from the Moloch scenes, to which the composer has succeeded in giving a highly picturesque character and an expression of terrible earnestness that reaches its highest in the final chorus of Part I., where the people see the destruction of the city in the very presence of their impotent deity. Equal merit to that of the Moloch scenes is found in the concluding section entitled the "Exploit of Judith." The chorus of the Watchmen, the trustful solos of *Manasseh*, and *Judith's* cry, "Ho, ye upon the walls, open unto me," as she comes in the grey morning light, bearing the head of Holofernes—all this is conceived in a truly dramatic spirit and worked out with a bold hand. The Oratorio worthily ends amid triumphant songs of thanksgiving; the final chorus showing that Dr. Parry has the power to make a sustained flight without wearying himself or those who accompany him. Notwithstanding the points to which attention has been directed with a view to revision, I hail "Judith" as a distinct success, won in the grand old fashion, and as a promise of further good from the same source. Too much importance should not be attached to the enthusiasm of a Festival gathering on the occasion of a first performance. It is the custom to applaud everything and cheer every composer. At the same time, the demonstrations made in honour of Dr. Parry at the close of his work had a real significance. They were the expression of intelligent judgment as well as, possibly, of unreasoning sympathy, and they will be repeated when the Oratorio is next heard. The performance was creditable to all concerned; a large share of congratulation being due to the solo vocalists—Miss Anna Williams, Master Percy Fry (of Westminster Abbey), Madame Patey (who was heard to great advantage in the *Queen's* music), Mr. Lloyd (an admirable *Manasseh*), and Mr. Santley. Chorus and orchestra emulated the soloists in their desire for justice to the new work. The Concert continued with Haydn's Symphony in D (Salomon set) and Franz's Psalm 117, "Praise ye the Lord." Haydn's pleasing composition was wonderfully well played, nor had that of Franz any reason for dissatisfaction with its executants. The music, written for double choir, is of a solid and dignified kind, relying mainly for effect upon the disposition of masses of harmony, and needing some such large resources as were available

at Birmingham. Although Franz, as a writer of church music, has not the unflinching charm of Mendelssohn, this particular example will be of great use on festive occasions and where a considerable body of voices is at command.

Wednesday evening was in great part devoted to Sullivan's "Golden Legend," that most popular of modern works attracting a crowded and brilliant audience—the largest and most distinguished of the week. As far as concerns the performance, there is reason to regret that Sir Arthur Sullivan was absent from the Conductor's seat. Dr. Richter did his best—he is too conscientious a man to come short of that—but he knew little of the composer's intentions, and, as far as I am aware, had not heard the music performed under his direction. The result was that the Birmingham audience listened to a reading which was certainly not Sir Arthur Sullivan's and wanted some features that, on previous occasions, had attracted admiring notice. Apart from the Conductor's "reading," there were points not quite satisfactory. Mr. Foli, for example, sang the music of *Lucifer* most indifferently, and I have known the contralto solos, as well as some of the concerted pieces, notably "O pure in heart," brought nearer to executive perfection. On the other hand, Madame Albani and Mr. Lloyd sustained the high repute of their doings in this Cantata, and gave all possible satisfaction. Generally speaking, the performance of the "Golden Legend" was not up to the mark which most amateurs present expected it to reach, and assuredly fell below that given at Leeds when the work was first heard. None the less, however, did the audience appear to enjoy it. There are some compositions that really seem indifferent to their rendering, and the "Golden Legend" is of them. The charm of the music, aided by the beauty of the words and the deep interest of the story, would not be denied. In the second part of the programme was an Overture, "Autumn," by the Norwegian composer, Grieg, who conducted it in person with marked success, as well as to the unconcealed amusement of an audience accustomed to Dr. Richter's undemonstrative style. The themes of the Overture are taken from an "Autumn Song" by the author, and a Norwegian Harvest Song. These are worked out with considerable ingenuity and very pleasing results. In all likelihood the Overture, though in no sense a great work, will become a favourite in concert-rooms. Miss Anna Williams having sung the "Invocation to Hope," from "Fidelio," the Concert ended with a masterly performance of the Overture to Wagner's "Meistersinger." In this Dr. Richter and his followers were on the firmest of firm ground, and they marched with confidence to an assured executive triumph.

Handel's "Messiah" was given on Thursday morning, with Franz's additional accompaniments, and according to that authority's arrangement. This was the case at the Festival of 1885, when some strong protests were made against the German innovations, to which, however, Dr. Richter adheres with characteristic firmness, and the Committee apparently make no objection. It is scarcely worth while to protest a second time. Dr. Richter would not be moved; Franz's "Messiah" is not likely to be used in this country by any other Conductor, and it will probably disappear from Birmingham when the influence of Franz's friend ceases to act on its behalf. The performance of the "sacred oratorio" calls for no particular remark, except that Mr. Banks took the whole of the tenor solos and made a favourable impression. His colleagues were Madame Albani, Madame Patey, and Mr. Foli. There was a large audience.

The evening of Thursday witnessed the production of Dr. Bridge's specially written Cantata "Callirhoe"—the second and only remaining novelty of the Festival. I refer the reader to last month's MUSICAL TIMES for a description of the story and details of the manner in which it is treated, my present task being, as in the case of "Judith," an estimate of its claims. There can be no disputing that "Callirhoe" justifies the action of the Committee in selecting Dr. Bridge to write for the Festival; nor will the assertion be gravely disputed that the Westminster organist has surprised his friends. It may even be that he has astonished himself. That the music of "Callirhoe" is free from any suggestion of the organ-loft goes without saying, since the composer has proved once and again that he can come out from his ecclesiastical

surroundings into the freer air and larger space of secular art. But it was not as a matter of course that Dr. Bridge showed himself at Birmingham to have a lively fancy and a picturesque pen. Yet these are the qualities that appear on almost every page of the Cantata, and constitute the chief bases of its merit and the main reasons for its frank acceptance. At the same time, no one must suppose that criticism finds nothing to fasten upon in the work. It takes exception, on behalf of purity of style, to the singular freedom of Dr. Bridge's progressions; doing this not so much because they are free as because, in certain cases, they seem unwarranted by results. Composers should not be fettered, but enjoy absolute liberty, while necessarily accepting the responsibility of its exercise. In cases where the exercise of liberty approaches the frontier of license, criticism, as the guardian of art, should look very closely into the reasons, and see whether the end has justified the method, the more because there may be involved a violation of the cardinal rule in art which prescribes the simplest means to a given purpose, and condemns as inartistic all elaboration that is not absolutely requisite. I confess that, in looking through "Callirhoe," I come now and then upon superfluity of the kind just indicated, and meet with complications in harmony and structure, the necessity for which is not obvious. An extreme restlessness of tonality forms one of the characteristics in this work; and not only does the key change with rapidity but it passes from point to point with very little reference to connecting links. This is, no doubt, important as regards "Callirhoe," but we should not exaggerate its prospective significance. Dr. Bridge revels in the artistic freedom he finds outside the church, but he will get used to that in time, and his style, as it ripens and mellow, will become less efflorescent. This is a common process, and through it nearly every composer who is "worth his salt" has passed. I hasten to add that Dr. Bridge carries out his present method with noteworthy skill. He moves easily through complications, and always comes smilingly out of a maze. Some of the positive merits of the work, as revealed in performance, next demand notice. One is a pleasing and expressive vein of melody, running through the entire Cantata, but, naturally, richer in some places than in others. In the opening chorus, so full of graceful effects, we find it most fully illustrated, again in the prayer of *Coresos* "Oh, Dionysos, hearken," in the beautiful lament of *Callirhoe*, "The sun stands high," and in the whole of the final scene, which is instinct with genuine and appropriate tune. I need not enlarge upon the strength derived by the Cantata from so valuable a feature. But this is not all. Dr. Bridge scores for the orchestra with much fancy and taste, having, as is obvious, a true feeling for tone-colour and the knack of laying it on with proper regard to combination, contrast, and relief. The figuration of his leading orchestral parts is also very happy, as witness the light and dainty *gruppetto* which forms an elegant feature in the opening chorus. I am not sure that the composer has done the right thing with the gongs designed to imitate the effect of the clashing vessels of brass in the groves of Dodona. These are tuned and employed as orchestral instruments, instead of being altogether outside the orchestra, sounding un rhythmically and to no particular pitch. With regard to the character of the music as distinct from individual traits, it must be said that Dr. Bridge is more happy in the lyrical numbers than in the scenes which approach the life and passion of drama. This was, perhaps, to be expected under the circumstances, as, also, a somewhat deficient individuality in the various rôles; but on both these points the composer will improve as he comes to write with more confidence in himself. By way of authority for assurance in this regard, I need only point to the chorus in which the afflicted citizens call upon Dionysos to remove the plague that has fallen upon them. The power there shown may be a little rough, and the colouring laid on heavily, but the number distinctly indicates Dr. Bridge as a possible eminent uper of dramatic and descriptive music. To sum up, "Callirhoe" is an achievement of distinction, and a still more valuable promise as to the future. It says in the plainest terms that Dr. Bridge has only to exercise more self-restraint in certain respects and to acquire greater experience in order to take high rank. The means are his, and need but

be used with judgment and the skill acquired by practice. The performance, conducted by the composer in person, was very successful. Both the band and chorus found their sympathies excited by the music, and as much may be said, with even greater emphasis, of the soloists, Madame Albani, Madame Trebelli, and Mr. Lloyd. The first and last of these could not have been improved upon, justice being done by them alike to the music and to the character represented. I should add that the Processional March proved to be by no means the least acceptable number in the work. Such a thing is difficult to write without falling into conventionality, but Dr. Bridge achieved it. At the close of the performance audience and executants joined in lusty applause of the composer-conductor, who right well deserved the tribute. I may pass lightly over the remainder of Thursday evening's programme. Miss Fanny Davies gave her usual brilliantly effective reading of Schumann's Pianoforte Concerto, and obtained as much honour in her "own country" as heart could desire. Madame Albani sang "Softly sighs," and Mr. Lloyd the "Preislied," of which he seems never to tire. The rest was purely orchestral, and consisted of Grieg's "Suite in Old Style" (conducted by the composer), the Prelude to Act III. of "Die Meistersinger," and Brahms's "Academische" Overture. For these Dr. Richter and his men were well able to answer.

The last morning Concert had a somewhat remarkable programme; Beethoven's Symphony in C minor being sandwiched between a typical piece by Bach and one not less representative by Berlioz. As it turned out, the work set to keep these very pronounced opposites apart admirably fulfilled its purpose, because performed in such a manner that the audience found their impressions of Bach obliterated by a new and lively feeling. I have already characterised the playing of the "C minor" as quite exceptional. In truth it was extraordinarily perfect. Conductor and orchestra were on their mettle in face of a splendid opportunity; they knew their theme and were conscious of its power, they had confidence in each other, and in the candour of the audience. All things, therefore, conspired to a good result, and the performance of the Symphony will long be remembered as an effort wholly out of the common order. It was heard with profound attention and applauded vehemently. Bach's Magnificat opened the Concert—perhaps I should say that this was done by the Magnificat of Sebastian Bach and Mr. Franz, since the last-named gentleman has been good enough to fill up the orchestral score. The work is too familiar for discussion here, and those who know it are prepared to be told that, while the choruses made a deep impression, the solos (sung by Miss Anna Williams, Madame Trebelli, Mr. Banks, and Mr. Foli) failed to interest the audience, if, indeed, the effect of them was not weariness. I am bound to add that the artists rather helped to this result than otherwise. They felt no sympathy with their task—what wonder!—and allowed the fact to appear. It was different with the choral numbers, which, as everybody knows, are among the noblest of their kind. Though not performed in a manner absolutely beyond reproach, these woke the audience up, and excited a lively feeling of admiration. The remark applies more especially to the magnificent "Omnes generationes" and the "Gloria Patri." Opening in the severe school of Bach, the Concert closed in the licentious companionship of Berlioz, whose "Mass for the Dead" was the "sensation" of the week. The public had anticipated this with some interest. They had heard of the extra brass bands, the formidable array of drums, with all the rest of it, and they were naturally curious about the result. Some, on experience, found the result too much for them. As the brass bands blew their loudest and the drums thundered like the artillery of heaven, a physical disturbance became inevitable among sensitive organisations. A few persons, I am told, had to seek safety in flight, and I know that on every hand signs of great nervous commotion were visible. Is this to be set down as a triumph of music, or only as of noise? The reader will answer the question as he pleases. It is but justice to remember that Berlioz composed his "Requiem" for a purely ceremonial occasion, having little connection with real feeling, and inviting mere display. He would have written very differently, we may assume, had the work been designed for use under the con-

ditions of those who weep over their dead. But it is very much open to question whether an artist is ever justified in being inartistic, and I contend that Berlioz's accumulation of noise-producing machines in certain parts of this Mass is essentially inartistic. In the "Tuba mirum," for example, there is a barefaced attempt, not to suggest, but absolutely to anticipate, as far as is possible to musical instruments, the blast of the trumpet of doom and the thunders of the Last Day. This is something more than impudent—it is puerile. How splendidly in contrast the short phrase for trombone in the "Requiem" of Mozart, which, with its solitary, desolate sound, more powerfully suggests the situation than does the Frenchman's vulgar uproar? So far as all this goes, Berlioz's "Requiem" is an offence against good taste, while, apart from this, the work contains much that a refined mind regards with doubt as to its propriety. We must not, however, overlook many passages of peculiar beauty. The calmer numbers of the work often move the soul with genuine music, and make us regret that the singularly gifted but erratic composer had not larger powers of self-restraint. With regard to the impression left by the "Requiem" upon the Birmingham audience, it is impossible to speak generally. Some, who judge music by the nervous excitement it sets up, were enthusiastic over the noisy numbers; but it may be that the common feeling was the wonder experienced in making acquaintance with a curious and highly flavoured *plot*, which no one would, for reasons of health, dream of including in the daily menu. Having regard to the difficulties presented by the "Requiem," the performance must be pronounced excellent. Dr. Richter had his complicated machinery well under control, and all its parts worked zealously to the common end. The tenor solo was sung by Mr. Lloyd.

On Friday evening the last Concert of the Festival took place, and was largely attended, the name of Handel—his "Saul" formed the programme—exercising its usual power with the general public, who know that the old master is at once great and intelligible. The Oratorio was presented mainly according to what may be termed an "acting edition," prepared, with additional accompaniments, by Mr. E. Prout, and published by Messrs. Novello. Dr. Richter, however, did not strictly adhere to this, as was expected, but introduced several numbers which Mr. Prout, exercising his discretion, had omitted. There is no need to dwell upon the character of "Saul," and I am concerned only with a performance that appeared to give satisfaction. The solos were entrusted to Miss Anna Williams, Miss Ambler, Madame Patey, Mr. Banks, Mr. Piercy, Mr. Brereton, and Mr. Santley, in whose hands they were reasonably safe, while the choruses, so characteristically Handelian, derived every advantage from the singing of the choir. English amateur choralists are never so happy as when on the firm and familiar ground of Handel's music. The elaborate orchestral prelude, I should add, gave an opportunity to Mr. Perkins, the newly appointed organist at the Town Hall, of which he cleverly availed himself. At the close of the Oratorio the National Anthem was performed, and the Festival came to an end amid cheers by everybody for everybody else. Whether the Committee, when they met the next day, felt inclined to indulge in "Hurrahs" is more than doubtful. They found a diminution of receipts, as compared with 1885, of some six or seven hundred pounds. Again, therefore, the need has arisen to review the policy of the present managers, and investigate all attendant circumstances. Something is wrong somewhere, that is clear, since the Festival, apart from an advance in 1882, has long been steadily going back. I pray that the Committee may succeed in finding out what the something is.

HEREFORD MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

THE Choirs of Hereford, Gloucester, and Worcester Cathedrals held their 165th meeting in the first-named city on September 11, 12, 13, and 14, when performances were given, according to ancient usage, for the benefit of the widows and orphans of clergy once connected with the three dioceses. I speak of the Three Choirs, but few readers need telling that what was once no more than a religious service, in which some extra music was performed

by those united bodies, has developed into a full-blown Musical Festival drawing its executants from London and various counties. Still, however, the Cathedral singers are represented, and as much of the primitive machinery is retained as can be adapted to the altered condition of things. The arrangements made for the Festival at Hereford were on the usual scale and showed customary regard for efficiency. Here is a list of the vocal soloists: Madame Albani, Miss Ambler, Miss Anna Williams, Madame Enriquez, Miss Hilda Wilson, Mr. Lloyd, Mr. Banks, Mr. Brereton, and Mr. Santley. All these, with two exceptions, appeared at Birmingham, and all, with no exception whatever, were competent to the occasion at Hereford. A good chorus of nearly 300 voices contained a numerous contingent from the famous Festival Choir at Leeds, under Mr. Broughton, while the orchestra, "led" by Mr. Carrodus, was made up of English performers whose names are synonymous with efficiency. Mr. Done, of Worcester, presided, in person or by deputy, at the organ; Mr. C. Lee Williams, of Gloucester, did good service in the same capacity and at the pianoforte, and Dr. Langdon Colborne, in right of his office as Hereford Organist, conducted the performances. The Festival yielded to none of its predecessors in importance as a local event. Although the city was less elaborately decorated than before, it presented a gay appearance. Crowds thronged the streets, and the scene each day in the open space at High Town, where a good military band discoursed excellent music, showed that the occasion had a really popular aspect. In this matter, by the way, Hereford is in advance of the sister cities—a position to which it has not been unaccustomed.

My task, as a reporter of the Festival doings, is not a heavy one, for the main reason that the programme proper contained no work which has not been discussed before, while, with regard to the performances, there are considerations that should temper criticism in the interest of charity. An artistic success the Festival certainly cannot be called, but I am not about to insist strongly upon a fact which readers of THE MUSICAL TIMES can understand and explain for themselves.

The proceedings may be said to have begun on Sunday, the 9th ult., when Evensong in the Cathedral was made special by the performance of a Church Cantata, "Samuel," written by Dr. Colborne, and executed by a large choir, with organ and string band accompaniment, under the composer's direction. Dr. Colborne's work must be judged in view of the limitations he imposed upon himself by keeping always before him the capacity of an average parish choir. It may, of course, be urged that music intended for parish choirs is out of place in connection with a Festival, but that raises another issue altogether. The point now is that if Dr. Colborne has not given us anything particularly fresh or striking in "Samuel" he is not logically to be censured as incapable. His Cantata avowedly keeps on a modest level, and is on a par with a book written for children, beyond whose limited comprehension it would defeat the purpose to go. I have no doubt that parish choirs will find much that suits them in "Samuel." The story, limited to the birth, dedication, and call of the Prophet, is simply told, with interspersed reflections, and the music taxes nobody's powers of comprehension. That little effect was made by it in Hereford Cathedral may have been foreseen, because the work was manifestly out of place. The performance, in which Miss Hilda Wilson took a small part, cannot be described by any stronger word than fair.

At the morning service on Tuesday, when the united choirs efficiently sang a Service by Dr. Hopkins and S. S. Wesley's noble Anthem "Ascribe unto the Lord," the Festival sermon was preached by the Rev. Sir F. A. Gore Ouseley, Canon in Residence and Oxford Professor of Music. The preacher somewhat disappointed many among his congregation, who naturally expected that the discourse would be an important vindication of sacred music in its widest sense. But Sir Frederick Ouseley said not a word regarding the art, limiting himself exclusively to the virtue of charity, and the opportunity then afforded for its particular exercise. I do not know whether this had anything to do with the smallness of the "collection." The congregation had not long dispersed before the audience of "Elijah," with which the Festival performance opened, began to assemble. Religious

observances were connected with the Oratorio, as is now the decent and edifying custom, prayers being offered both before and after, the whole concluding with the Blessing by the Bishop, who was present throughout the week. Mendelssohn's Oratorio attracted its customary large gathering of admirers, and was, on the whole, fairly well performed, with Miss Anna Williams, Madame Enriquez, Mr. Lloyd, and Mr. Santley as principal soloists, assisted by Miss Ambler, Mr. Banks, Mr. Brereton, and others. The chorus and orchestra were not less competent than the individual artists to the now light and easy claims of a well understood work.

Sullivan's "Golden Legend" filled the programme of the first secular Concert in the Shire Hall, on the evening of the same day. It had an immense advantage in the composer's personal direction, and, although no rehearsal took place, the performance went smoothly and well from beginning to end. I do not see much to wonder at in this. The principal singers, Madame Albani, Miss Wilson, Mr. Lloyd, and Mr. Brereton, were, with the exception of the last-named, perfectly familiar with their task; the orchestra ditto, while the chorus, exclusively made up of the Leeds people, not only knew the work but Sir Arthur Sullivan's wishes with regard to it. Hence the exceptional success of an effort made without direct preparation. The only drawback to the performance was its disregard of the acoustics of a small and resonant room. Both the orchestra and some of the soloists made this mistake, to their own disadvantage as well as the discomfort of the audience. It is needless to insist upon the fact that Sir Arthur Sullivan, his leading exponents, and his Cantata were cordially applauded by a crowded and distinguished audience. Mr. Brereton may be warmly commended for his singing as *Lucifer*.

Wednesday morning's programme contained a selection from "Samson" (with Mr. Prout's additional accompaniments) and Sterndale Bennett's "Woman of Samaria"—two good things only needing an adequate performance in order to give satisfaction all round. With regard to the "Samson" selection I shall be content to point out that it was a double failure. The choice of pieces omitted some of the best numbers, and included a lot of recitative in the vain hope of sustaining the continuity and interest of the story, while in the performance all was confusion, even the Conductor seeming not to know, at times, what should come next. This state of things reached a climax when Dr. Colborne and the orchestra went on to the second part of an air which it was agreed with the singer should be omitted. The singer declined to follow, and a collapse ensued. It is enough to mention these facts, because the reader will know how to construe them. Miss Anna Williams, Madame Enriquez, Mr. Lloyd, Mr. Brereton, and Mr. Santley did their best to make the performance tolerable, each and all singing well. No fault could be found with these artists. Indeed, Mr. Lloyd, in "Total eclipse," and Mr. Santley, in "Honour and arms," were exceptionally good; nor was Madame Enriquez far behind with "Return, O God of Hosts." But no individual efforts could atone for shortcomings which, with ordinary care, would not have been within the range of possibility. The "Samson" selection is an unpleasant memory of the Festival. Not so the "Woman of Samaria." Here all was plain, straightforward work, and as the music is unexacting, Bennett's beautiful Cantata was heard from beginning to end with satisfaction. Miss Anna Williams, Miss Wilson, Mr. Banks, and Mr. Brereton undertook the solos, which, as everybody knows, specially favour the contralto and tenor, the one having "O Lord, Thou hast searched me out," the other "His salvation is nigh them that fear Him"—two gems "of purest ray serene." All the soloists joined their voices in the quartet "God is a spirit," that touching example of true devotional music, once heard, as never before or since, over the composer's open grave. The lovely choruses made a deep impression, and the general idea, widely and freely expressed at the close of the performance, was that the "Woman of Samaria" ranks as a masterpiece of its kind, deserving far more notice than it receives on Festival occasions. Some of us may ask, *à propos*, why it is not repeated at Birmingham—where, by the way, it has never been heard in its present completed form—under Festival auspices. Yet we need not feel anxious concerning

Bennett's Cantata. So much beauty cannot die, but will develop a stronger and yet stronger life as public taste becomes educated up to its delicate and refined loveliness. On the evening of Wednesday the largest gathering of the week took place in the Cathedral, where the first two parts of Haydn's "Creation" and Spohr's "God, Thou art great" were performed, the soloists in the first being Madame Albani, Mr. Banks, and Mr. Santley; in the second, Miss Anna Williams, Miss Wilson, Mr. Banks, and Mr. Brereton. There is very little to say about this performance. The "Creation" music was, of course, a popular success; the airs more especially, as well rendered by the artists above-named, from among whom the rising tenor, Mr. Banks, should be selected for special mention. Spohr's favourite Cantata greatly pleased the audience, who were charmed, as are all audiences, by the prettiness of the duet, "Children, pray this love to cherish." The performance ended with Schubert's "Song of Miriam," the solo part in which was taken by Miss Anna Williams. I make no reflection on this work when saying that it made the Concert by so much too long. At the end of "God, Thou art great," the attention of the people present was exhausted; but Festival Committees are loth to recognise the possibility of such a thing. They seem to think that English amateurs first measure the length of the programme, and take the result as the figure of its merit. Surely this must be a mistake!

A fairly large audience assembled in the Cathedral on Thursday morning to hear Cherubini's Mass in D minor, F. H. Cowen's "Song of Thanksgiving," Dr. Hubert Parry's "Blest pair of Sirens," and Sir Frederick Ouseley's "Martyrdom of St. Polycarp"—truly a Garagantuan feast of sound! which, however, a considerable number of people sat out with admirable fortitude. The Mass was a genuine treat for the amateurs present, and not least for those who, having heard it twice previously at Worcester, had become somewhat familiar with its beauties. Why do caterers of music in London and elsewhere permit the Three Choir Festivals to have a monopoly of this exquisite work? There is nothing more beautiful of its kind in music, yet amateurs must travel to the West to hear it, or lose one of the greatest of artistic pleasures. But, because the Mass is generally neglected, the Cathedral Festivals may take additional credit for giving it the honour due to supreme excellence. The Mass has already been twice discussed in these pages, and I am spared the necessity of pointing out its weighty claims upon admiration. Enough that there is not a dull page in the score, nor one that lacks points of keenest interest to the cultured amateur, nor one that falls short of the sublimity that should be a constant element in a work designed for religious worship. At Hereford the strength and charm of the music were deeply felt. Supported by the influence of the sacred place, Cherubini's strains subdued the audience till tears came unbidden to many eyes, and even the executants, though concerned with technical difficulties, were wrought up to enthusiastic sympathy. It is not surprising, therefore, that the work was performed with more success than had attended some others, and, indeed, had no reason to complain of deficient interpreters. The solos were, without exception, admirably, sometimes exquisitely, sung by Madame Albani, Miss Ambler, Madame Enriquez, Mr. Lloyd, Mr. Banks, and Mr. Santley; nor were the choruses far behind in point of excellence. Those who know the Mass need not be told that the exquisite "Benedictus" carried off the palm of beauty; but it is invidious thus to discriminate among the numbers of a work which may be described as not less perfect in its entirety than the most perfect of its parts. On this occasion Mr. F. H. Cowen's "Song of Thanksgiving," written for the opening of the Centennial Exhibition at Melbourne, was heard for the first time in England. Notice has already been taken of it in THE MUSICAL TIMES, but the "Song" can now be spoken about on the strength of better acquaintance. It is a work that should not share the fate of most *pièces d'occasion*, but live on for use as a festal piece admirable in its Scriptural text and musical character, and convenient as to dimensions. Mr. Cowen, in the first and third numbers—there are only three, and all are choral—strongly reproves those who, *à propos* to "Ruth,"

To JOSEPH MISCHKA, Esq., and the Members of the Buffalo Vocal Society, Buffalo, N.Y., U.S.A.

The Musical Times,

The Treasures of the Deep.

October 1, 1889.

DESCRIPTIVE CHORAL SONG FOR UNACCOMPANIED SINGING.

Words by Mrs. HEMANS.

Music by ALFRED R. GAUL.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Tempo moderato. *mf*

SOPRANO. Thou hol - low-sounding

ALTO. Thou hol - low-sounding

TENOR. What hi - dest thou in thy trea - sure - caves and cells, Thou hol - low-sounding

BASS. What hi - dest thou in thy trea - sure - caves and cells,

PIANO. *mf*

Slower. *p* 50.

and mys - te - rious main? Pale glist'ning pearls and rain - bow - co - lour'd shells,

and mys - te - rious main? Pale glist'ning pearls and rain - bow - co - lour'd shells,

and mys - te - rious main? Pale glist'ning pearls and rain - bow - co - lour'd shells,

Pale glist'ning pearls and rain - bow - co - lour'd shells,

Slower. *p* 50.

f *dim.* *f* *p* *f*

Bright things which gleam unreck'd of, and in vain. Keep, keep thy riches, Me-lan-cho-ly sea! We

dim. *f* *p* *f*

Bright things which gleam unreck'd of, and in vain. Keep, keep thy riches, Me-lan-cho-ly sea! We

dim. *f* *p* *f*

Bright things which gleam unreck'd of, and in vain. Keep, keep thy riches, Me-lan-cho-ly sea! We

dim. *f* *p* *f*

Bright things which gleam unreck'd of, and in vain. Keep, keep thy riches, Me-lan-cho-ly sea! We

f *dim.* *f* *p* *f*

ask not such from thee, we ask not such from thee. What wealth un - told,

ask not such from thee, we ask not such from thee. What wealth un - told,

ask not such from thee, we ask not such from thee. What wealth un - told,

ask not such from thee, we ask not such from thee. What wealth un - told,

ask not such from thee, we ask not such from thee. Yet more, the depths have more!

mf *dim. rall.* *a tempo.* *mf*

Far down, and shining thro' their still-ness lies! Thou hast the star-ry gems, Thou hast the burning gold,

mf *dim. rall.* *a tempo.* *mf*

Far down, and shining thro' their still-ness lies! Thou hast the star-ry gems, Thou hast the burning gold,

mf *dim. rall.* *a tempo.* *mf*

Far down, and shining thro' their still-ness lies! Thou hast the star-ry gems, Thou hast the burning gold,

mf *dim. rall.* *a tempo.* *mf*

Far down, and shining thro' their still-ness lies! Thou hast the star-ry gems, Thou hast the burning gold,

mf *dim. rall.* *p a tempo.* *mf*

(2)

Won from ten thousand roy - al ar - gosies. *f* Thy waves have roll'd above the
 Won from ten thousand roy - al ar - gosies. Thy waves have roll'd above the
 Won from ten thousand roy - al ar - gosies. Thy waves have roll'd above the
 Won from ten thousand roy - al ar - gosies. Yet more, the depths have more! *f* the

rall. *mf a tempo.*
 ci - ties, the ci - ties of a world gone by: Sand hath fill'd up the pa - la - ces of old,
rall. *pa tempo.*
 ci - ties, the ci - ties of a world gone by: *p a tempo.*
rall. *p a tempo.*
 ci - ties, the ci - ties of a world gone by: *mf*
rall. *p a tempo.*

Sea - weed o'er - grown, o'er - grown the halls of rev - el - ry, Sand hath fill'd up the pa - la - ces of old
 Sand fill'd up, fill'd up of old
 Sand hath fill'd up the pa - la - ces of old

* In the six bars following the asterisk, the Alto, Tenor and Bass will merely sing a musical sound with open lips, but no words.

ff *mf* *rall.*

Dash o'er them, o-sea! in thy scorn-ful play: Man yields them to de-cay, yields them to de-cay.

ff *mf* *rall.*

Dash o'er them, o-sea! in thy scorn-ful play: Man yields them to de-cay, yields them to de-cay.

ff *mf* *rall.*

Dash o'er them, o-sea! in thy scorn-ful play: Man yields them to de-cay, yields them to de-cay.

ff *mf* *rall.*

Dash o'er them, o-sea! in thy scorn-ful play: Man yields them to de-cay, yields them to de-cay.

Tempo 1mo. 66.

f

Yet more, the billows and the depths have more! High hearts and brave are ga-ther'd to thy

f

Yet more, the billows and the depths have more! High hearts and brave are ga-ther'd to thy

f

Yet more, the billows and the depths have more! High hearts and brave are ga-ther'd to thy

f

Yet more, the billows and the depths have more! High hearts and brave are ga-ther'd to thy

Tempo 1mo. 66.

dim. p *ff*

breast: They hear not now the booming wa-ters roar, The bat-tle thunders will not break their rest—

dim. p *ff*

breast: They hear not now the booming wa-ters roar, The bat-tle thunders will not break their rest—

dim. p *ff*

breast: They hear not now the booming wa-ters roar, The bat-tle thunders will not break their rest—

dim. p

breast: The bat-tle thunders will not break their rest—

dim. p *ff*

Tempo ad lib. *cres.* *f* *rall.*

Keep thy red gold and gems, thy gold, thou storm-y grave ! Give back the true and brave !

Keep thy red gold and gems, thy gold, thou storm-y grave ! Give back the true and brave !

Keep thy red gold and gems, thy gold, thou storm-y grave ! Give back the true and brave !

Keep thy red gold and gems, thy gold, thou storm-y grave ! Give back the true and brave !

Tempo ad lib. *mf* *cres.* *f* *p* *rall.*

Andantino. $\text{♩} = 56.$ *mf* *p*

Give back the lost and love-ly ! those for whom The place was kept at board and hearth so long, The

Give back the lost and love-ly ! those for whom The place was kept at board and hearth so long, The

Give back the lost and love-ly ! those for whom The place was kept at board and hearth so long, The

Give back the lost and love-ly ! those for whom The place was kept at board and hearth so long, The

Andantino. $\text{♩} = 56.$ *p* *mf* *p*

mf *f* *mf* *f*

prayer went up thro' midnight's breathless gloom, And the vain yearning woke midst fes-tal song, midst fes-tal

prayer went up thro' midnight's breathless gloom, And the vain yearning woke midst fes-tal song, midst fes-tal

prayer went up thro' midnight's breathless gloom, And the vain yearning woke midst fes-tal song, midst fes-tal

prayer went up thro' midnight's breathless gloom, And the vain yearning woke midst fes-tal song, midst fes-tal

song! Hold fast thy buried isles, hold fast thy tow'rs o'erthrown, But
 song! Hold fast thy buried isles, hold fast thy tow'rs o'erthrown, But
 song, midst song! Hold fast thy buried isles, thy isles, hold fast thy tow'rs o'erthrown, o'erthrown, But
 song! Hold fast thy buried isles, hold fast thy tow'rs o'erthrown, But

all is not thine own. To thee the love of
 all is not thine own, but all is not thine own. To thee the love of
 all is not thine own, but all is not thine own. To thee the love of
 all is not thine own, not thine own. To thee the love of

woman hath gone down, Dark flow thy tides o'er manhood's no-ble head, O'er youth's bright locks, and
 woman hath gone down, Dark flow thy tides o'er manhood's no-ble head, O'er youth's bright locks, and
 woman hath gone down, Dark flow thy tides o'er manhood's no-ble head, O'er youth's bright locks, and
 woman hath gone down, Dark flow thy tides o'er manhood's no-ble head, O'er youth's bright locks, and

tempo ad lib. *mf*
 beauty's flow'ry crown; Yet must thou hear a voice— Restore the dead, re-store the dead!
tempo ad lib. *mf*
 beauty's flow'ry crown; Yet must thou hear a voice— Restore the dead, re-store the dead!
tempo ad lib. *mf*
 beauty's flow'ry crown; Yet must thou hear a voice— Restore the dead, re-store the dead!
tempo ad lib. *mf*
 beauty's flow'ry crown; Yet must thou hear a voice— Restore the dead, re-store the dead!
f *tempo ad lib.* *mf*
 Earth shall re-claim her precious things from thee. thou Sea,
a tempo. *mf* *mf*
 Earth shall re-claim her precious things from thee. Restore the dead, restore the
a tempo. *p*
 Earth shall re-claim her precious things from thee. thou Sea
a tempo. *p*
 Earth shall re-claim her precious things from thee. thou Sea
f *a tempo.* *mf* *p* *mf*
p *tempo ad lib.* *dim.*
 thou Sea, re-store the dead, thou Sea.
tempo ad lib. *mf* *dim.*
 dead, re-store the dead, thou Sea.
p *tempo ad lib.* *dim.*
 thou Sea, re-store the dead, thou Sea.
p *tempo ad lib.* *dim.*
 thou Sea, re-store the dead, thou Sea.
p *mf* *tempo ad lib.* *p* *dim.* *Ped.* *

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JUDITH

OR,
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THE TIMES.

The *Finale* of the first act, in which the two hostile nations are brought into conflict, is masterly in design and full of impetus. . . . The *Finale* of the second act is again splendidly developed, but the gem of that act is its third scene, introduced by the orchestral *Nocturne*. This is followed by alternate choral and solo passages, which are couched in the form of the classic strophe and antistrophe, and in which *Manasseh* and the Jewish watchmen express their anxiety for the fate of *Judith*. The scene finds its climax in the return of the heroine, who carries her ghastly trophy and announces her success with a shriek of triumph on a high B flat. Here the composer has fully grasped the situation, and has succeeded accordingly.

DAILY TELEGRAPH.

Turning from Dr. Parry's book to his music, I am disposed to cry, "Welcome home!" as Handel is said to have done at the close of a particularly long and discursive cadenza. There was a time, not so far distant, when the composer of "Judith" appeared to me as a wanderer in the wilderness, roaming aimlessly over a pathless waste. He was, however, only sowing his wild oats, and it is said of those who perform that feat with energy and determination that they often come back to the pursuit of more legitimate husbandry, and therein achieve special distinction. Dr. Parry has been coming back for some time past. We can trace his progress stage by stage. Out of darkness into light he has steadily advanced, till now, on the evidence of "Judith," he stands in the full blaze of orthodoxy, and has "found salvation." . . . The success of "Judith" with the audience was never in doubt, Dr. Parry being recalled and vociferously applauded not only at the close of the performance, but at the end of the first part.

THE STANDARD.

Without any preamble, let me say at once that Dr. Hubert Parry's oratorio "Judith" was produced this morning under the most favourable conditions and with emphatic success. The performance, under Herr Richter's guidance, was all that the most critical taste could have desired; and the composer (who is his own librettist) was called to the orchestra amidst prolonged acclamations, both at the end of the first act and the termination of the work.

MORNING POST.

Dr. Parry was most enthusiastically received after each part, and was honoured by a most hearty burst of applause at the end, so that the verdict of the audience was distinctly and deservedly in his favour. He has shown in "Judith"

considerable powers of invention and scholarship, and a large sympathy with dramatic needs. . . . The musician who could produce such a work as "Judith," so full of power, character, and expression, has surely not said his last word.

DAILY NEWS.

That Dr. Parry is a consummate master of all the resources of the orchestra lovers of music need not be reminded, while particularly in the "Moloch" scenes he has treated the chorus in a manner which not infrequently shows a touch of true genius. His reception at the end of each part was most enthusiastic.

DAILY CHRONICLE.

"Judith" may be warmly praised for the general excellence of writing, which in more than one situation is really masterly, for its wealth and variety of thematic material, for its dramatic spirit, and, above all, for its clearness. Both in its martial and more reposeful elements it is one of the most taking compositions in its peculiar line produced for some time. That it will be heard again, and speedily, can scarcely be doubted.

WEEKLY DISPATCH.

Provincial audiences appreciate a work in which there is plenty of go, and "Judith" was an unquestionable popular success this morning.

THE ATHENÆUM.

In speaking of a performance of "Prometheus Unbound" three years ago, we referred to the great skill evinced in some of the choral writing, and ventured to anticipate that it would eventually yield good fruit. This prediction has been exactly fulfilled in the Oratorio entitled "Judith," produced on Wednesday morning with every evidence of a triumphant success. . . . No finer oratorio music than this has been written for many years.

GUARDIAN.

The success of Dr. Hubert Parry's new oratorio was of the most unequivocal kind, the audience finding it impossible to obey the printed injunctions concerning applause at the morning performances, and cheering the composer heartily after both parts of a work which will not be long in being recognised as among the highest achievements of English music.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

assumed that he could not write a powerful chorus. Here are the breadth and dignity appropriate to ascriptions of praise, in combination with feats of musicianship which secure high technical merit and guard against commonplace. The middle chorus, "Except the Lord keep the city," presents an effective contrast not only as being for voices alone, but also on account of refinement and delicacy of style. It is easy to see that into the whole work the composer put his full strength and his reward should be public approbation. The "Song of Thanksgiving" was well performed, as was, in yet a higher degree, Dr. Parry's noble setting of Milton's Ode "Blest pair of Sirens." The composer himself conducted in this case, and had the satisfaction of securing all possible advantage of interpretation, the result being that those who had admired the music before thought even better of it, and were confirmed in an impression that modern art has produced few compositions entitled to rank before it.

Sir Frederick Ouseley's "Martyrdom of St. Polycarp" appears to have disappointed the expectations of some who, discovering that it was written for a degree exercise more than thirty years ago, were prepared to make a butt of "musty-fusty" counterpoint. Instead of something to laugh at these found a good deal to respect. The music, truly, is not the most modern, and belongs to the time when the influence of Mendelssohn was paramount; but it is good music all the same, not without a certain dramatic force and picturesqueness of effect. Two choruses only are fugal, and only the final one seems to have been written exclusively for the examiner's eye. These, as may be supposed, are masterly of their kind, but the real value of the Oratorio lies in its expressive airs and dramatic concerted pieces, most of which are happy in their conception and working out. I see no reason why "St. Polycarp" should be relegated to the shelf. It is a very useful work for provincial Choral Societies—or any other be it said—it is such music as an average audience enjoys, and its influence can work no otherwise than to the improvement of a taste for dignified religious art. On this account the choice of "St. Polycarp" at Hereford may frankly be commended as an act of justice, tending, moreover, to edification. The performance, in which Miss Anna Williams, Miss Ambler, Miss Wilson, Mr. Lloyd, and Mr. Santley took part, was one of the best of the week. This is but partly explained by the comparative easiness of the music; and it is clear that Dr. Colborne's natural desire to do the most possible for his old friend and patron met with sympathy on the part of the performers.

"The Messiah" was given on Friday morning in presence of a large audience, most of the artists so often named above taking part in it; the only important exception being Mr. Lloyd. Regarding the performance I cannot speak from personal observation; but the "sacred oratorio" may be left to take care of itself with some confidence.

There remains to notice only a miscellaneous Concert given in the Shire Hall on Thursday evening, and the final chamber Concert in the same place on the following day. These may be dismissed very briefly, because, though welcome features in the general scheme, they had no Festival importance whatever. The first programme contained the Overtures to "Euryanthe," "A Midsummer Night's Dream," and "The Merry Wives of Windsor," as well as a pretty Minuet and Gavotte for strings, by Mr. C. L. Williams, and a number of songs, relieved by madrigals, &c., contributed by the Leeds contingent of the choir. All went smoothly and greatly pleased a numerous audience. At the chamber Concert were performed, by Messrs. Carrodus, B. M. Carrodus, Blagrove, and C. Ould, Beethoven's Quartet in F (Op. 18) and the No. 1 of Mendelssohn's (Op. 44). A crowded audience heard these works with an appreciation delightful to note. So with Bach's Chaconne in D minor, for violin alone, wonderfully played by Mr. Carrodus, and vociferously applauded. Songs by Misses Ambler and Wilson, and part-songs by the Leeds choir made up the balance of the programme, and rounded off a most interesting Concert.

It is to be feared that the Stewards of the Festival will have a deficit to make up, but that is their *raison d'être*, and they will not complain. The collections for the charity amounted to a little over £800, which will doubtless be increased to the average amount of £1,000.

THE NATIONAL EISTEDDFOD AT WREXHAM.

THE National gathering was held on the 4th, 5th, 6th, and 7th ult. The pavilion at Wrexham this year was erected for the purposes of the meeting, at a cost of about £700, and contained sitting accommodation for about 6,000 persons, and standing-room for 1,500 more. Mr. W. M. Roberts discharged the general secretarial duties. Mr. Marchant Williams (Barrister) delivered the inaugural address at the Cymmrodorion, and dwelt upon the advantages arising from a study of Welsh literature. Clwydfardd, the venerable Archdruid, whose name is so well-known throughout Wales in connection with the ancient institution, conducted the ceremony of the Gorsedd, assisted by other bards, and in the processional demonstration the band of the 2nd Battalion Royal Welsh Fusiliers took a prominent part. Sir Edward Watkin presided at the first meeting, and, naturally enough, perhaps, laid stress on commercial matters affecting the Principality. The Right Hon. W. E. Gladstone, about whose visit to Wrexham some controversy arose, also addressed the great audience. It will not be necessary to follow all the events of the Eisteddfod in detail. On each evening of the Eisteddfod musical performances were given. On the first night there was a miscellaneous Concert. On the second night the Oratorio "Elijah" was rendered by the Wrexham Choral Union (250 voices: Mr. J. T. Prichard, Conductor), aided by an orchestral band, led by Mr. T. Shaw. The chief vocalists were Mrs. Mary Davies, Miss Eleanor Rees, Mr. Henry Piercy, and Mr. James Sauvage. At the Concert on the third evening the principal vocalists were Madame Antoinette Sterling, Miss Annie Roberts, Eos Morlais, Mrs. Glanffryd Thomas, Mr. J. T. Prichard, and Mr. James Sauvage. The last night was devoted to an impressive performance of "The Messiah" by the Wrexham Philharmonic Society (350 voices: Rev. Hylton Stewart, M.A., Conductor). The soloists were Miss Anna Williams, Madame Marian McKenzie, Mr. Charles Banks, and Mr. J. Bridson. The president, Mr. Evan Morris, mentioned that in the aggregate 50,000 persons had visited the Eisteddfod.

Results of the Musical Competitions. First day:—The adjudicators in the several departments were—Mr. Ebenezer Prout, B.A., Mr. A. J. Caldicott, M.B., Mr. John Thomas, Queen's Harpist, Mr. D. Jenkins, M.B., Aberystwith, Mr. D. E. Evans, Mr. F. Gregory (Bandmaster, 2nd Battalion Royal Welsh Fusiliers), Mr. C. F. Lloyd, M.B. Prizes for the best setting of Bishop Heber's hymn "From Greenland's icy mountains," for soprano solos, for pianoforte solos (for competitors under 15 years of age), for tenor and bass duet, for quartet singing, for string quartet singing, &c., were awarded. In the chief choral competition open to all comers, for choirs of not less than 150 and not more than 200 voices, the first prize was given to the Carnarvon choir.

On the second day:—Prizes for violin solos, for Welsh lyrics suitable for setting to music, for sight-singing quartet, for pedal harp playing, for sight-playing reading at the pianoforte, for solo compositions for soprano or contralto voice, and for a choral competition for children (in English or Welsh).

On the third day prizes were given for Penillion singing, for soprano and contralto duet singing, for a triple harp solo, for a tenor solo, for solo compositions for male voices, for a pianoforte competition, and for a musical setting of Psalm 97 (Welsh words or Welsh and English words only) for soli and chorus, with accompaniment for pianoforte and stringed instruments (not to occupy longer than thirty minutes in performance), eight compositions were sent in, but none of them were deemed worthy of the prize.

The choral competition between choirs of male voices—not less than thirty nor more than fifty in number—excited a remarkable amount of interest. The test pieces were "Greek War Song" (Dr. J. C. Bridge) and "The long day closes" (Sir A. Sullivan). On behalf of the adjudicators, Mr. Caldicott awarded first prize to the Clwydian, Ruthin (Mr. R. H. Jones), and the second to the Arvonian.

On the fourth and last day prizes were offered for the performance of an orchestral brass wind instrument solo, for Welsh quartet singing, for pastoral song, after the style

of Richards, Ystradmeurig; for a brass band competition, for a bass recitative and solo, for glees (English or Welsh) for male voices, for a choral competition, confined to Welsh choirs. In connection with this, a *bâton* of Welsh gold was offered by Mr. W. Pritchard-Morgan, Dolgelly, to the Welsh choir who shall be adjudged the best in two successive years at a National Eisteddfod. The *bâton*, it may be observed, was of beautiful workmanship, ornamented emblematically with enamelled inscriptions and figures, and enriched with circles of pearls and garnets. It was exhibited at Merthyr by request. The first prize was awarded to Newtown Choir and the gold *bâton* to Mr. W. Jenkins. The Eisteddfod next year will be held at Brecon.

The discussion on the proposed National Musical Association for Wales, at the meeting of the Cymmrodorion Society, convened by Mr. Vincent Evans, the Secretary, on the 6th ult., was anticipated with special interest, the proposal being an important one emanating from Mr. Joseph Bennett. Particulars of the proposition will be found in another column.

The National Eisteddfod Association received applications from Bangor and Rhyl to be chosen as the place of the 1890 meetings. At the meeting of the Association, on the 6th ult., the Chief Bard presiding, a vote was taken, when it was decided by twenty-seven to nineteen to go to Bangor.

OBITUARY.

MADAME BLANCHE COLE (Mrs. Sidney Naylor), for many years a leading operatic artist, died, on August 31, in London. To the younger generation of opera-goers Madame Blanche Cole was little more than a name and a tradition; but older lovers of opera must preserve clear memories of her appearances. Fifteen years ago, probably, she was at the zenith of her fame as an accomplished artist, endowed with a remarkably good voice which she displayed to great advantage in serious or heroic opera. Madame Cole began her stage career at an early age, and from the first the delightful silvery quality of her voice brought her prominently to the front. She could scarcely be more than 37 years of age when she died, although her name has been amongst the first of English operatic singers for many years. When Balfe's opera "The Puritan's Daughter" was performed some years ago by the Carl Rosa Company, Madame Blanche Cole sang the music of *Mary Wolf* with marked success. She was everywhere known for her graceful acting, which, apart even from the careful manipulation of her pure and beautiful voice, had always made her a favourite with opera-goers. Her death occurred from dropsy, from which she had suffered for some time.

MRS. SEGUIN, who recently died in New York at the age of 74, will hardly be recollected in this her native country. Her maiden name was Ann Child. She was one of the earliest students at the Royal Academy of Music, and after singing at the Philharmonic Concerts, she made her *début* at the King's Theatre (now Her Majesty's) in 1836. She married Mr. Seguin, the basso, who was also a Royal Academy student, and who, it is said, sang at Her Majesty's Coronation. In 1839 she went with him to the United States, where she resided, first as an operatic *prima donna*, and afterwards as a teacher.

SIGNOR TITO RICORDI.—The *Gazzetta Musicale di Milano* announces the death of Signor Tito Ricordi, in his seventy-seventh year, the head of the famous house of that name, which took place at Milan on Friday, the 7th ult. The deceased gentleman was a Commendatore of the orders of St. Maurice and St. Lazarus, and also a member of the Academy. He was intimately connected with Verdi, whose operas were all originally published by the house of Ricordi. The firm of which he was the head published many operas also by Rossini, Mayer, Carafa, Balfe, Bellini, Donizetti, &c., the original MSS. of which were preserved in the archives of the house. Tito Ricordi succeeded his father Giovanni, who founded the world-renowned publishing firm at Milan about a century since. Like his father, he was a man of commanding ability and indomitable zeal. The business will be carried on by his son, Giulio.

The death of J. ORLANDO CHRISTIAN, late of the Choir of Eton College, is also announced as having occurred on

the 14th ult., in the 57th year of his age. Mr. Christian was an excellent bass singer, formerly attached to Lincoln Cathedral and afterwards to St. Andrew's, Wells Street, London. He was a member, and one of the most earnest helpers, of the Choir Benevolent Fund. At the time of his death he was in receipt of a pension from Eton College, from the choir of which he had recently retired.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

BIRMINGHAM has scarcely recovered from the Musical Festival of last August, and though there is no dearth here of musical attractions, current and prospective, it cannot be said that the public response is very keen or cordial yet. Even the Russian Opera Company, which proved such a popular success on the occasion of its first visit a couple of months ago, has failed to "draw" this time, in spite of an enlarged repertory; but this may be due in some measure to the absence of M. Tartakow, the former representative of Rubinstein's amorous *Demon*, whose charm of voice and passionate intensity of manner had excited something of a *furor* among local opera-goers. Besides "The Demon," the company gave this time Verdi's "Rigoletto" and Tschaiakowski's "Mazeppa," both in Russian, and the last-named work for the first time in Birmingham. As these works, and their performance by the Russian Company, have already been described at Liverpool and elsewhere, it will suffice here to testify to the generally excellent rendering which they received at the hands of the same company in Birmingham, and the keen interest excited by the Russian operas among local musicians and amateurs. "Mazeppa," in particular, was very warmly appreciated, and in spite of the terrible and gloomy nature of the libretto, which is derived from a poem of Puschkin, the dramatic character of the work and the piquant originality and picturesqueness of a great deal of the music, won for it a liberal measure of applause. The acting and singing of M. Michael Winogradow, in the character of *Kotschoubey*, more particularly in the prison scene, was even finer, if possible, than the same artist's performance as the love-stricken fiend in Rubinstein's work. M. Lubimow was very effective in the part of *Rigoletto* in Verdi's work, and M. Bogatirow raised the part of *Andrei* in Tschaiakowski's opera into real artistic importance.

The only other musical events of the month have been a short season of "Dorothy" at the Theatre Royal, and the opening of the Midland Musical Society's season on the evening of the 22nd ult., when the programme comprised Mr. A. R. Gaul's "Holy City" and Mr. T. Anderton's "John Gilpin," both works being capitally given with full band and chorus, and Miss Howle and Madame Oscar Pollack, Mr. H. Britton and Mr. Nicholls as vocal principals.

In another week or two the local musical season will be in full swing. First come Messrs. Harrison with a scheme of four Subscription Concerts at monthly intervals, commencing on the 15th inst., for which they announce an imposing list of artistic engagements. Among the vocalists who have been secured for these Concerts are Madame Albani, Madame Valleria, Madame Nordica, Miss Alice Whitacre, Madame and Mdlle. Trebelli, Madame Antoinette Sterling, Mdlle. de Lido, Miss Alice Gomes, Miss Hope Glenn, Mr. Edward Lloyd, Mr. O. Harley, Mr. C. Banks, Mr. H. Piercy, Mr. H. Guy, Mr. Barrington Foote, Mr. Santley, and Signor Foli. The Heckmann String Quartet will make their first appearance in Birmingham at these Concerts, and the instrumental department will in other respects be strong in the co-operation of Sir Charles Hallé, M. de Pachmann, Miss Fanny Davies, Master Otto Hegner, Madame Néruda (Lady Hallé), Miss Geraldine Morgan, Miss Nettie Carpenter, Miss Marianne Eissler, M. de Munck, and the celebrated Hallé band, with Messrs Sidney Naylor Bisaccia, and Alois Volkmer as accompanists.

Nothing daunted by the unsatisfactory financial results of their last two seasons, the Festival Choral Society announce an attractive series of four Concerts for their twenty-ninth season, which opens on the 18th inst. with a performance of Gounod's "Redemption." At the

second Concert, on December 13, the selection will be Dr. Parry's new and successful Oratorio "Judith." The third Concert, on February 21, will be of a miscellaneous character, including a selection of madrigals and part-songs; and the fourth and final Concert, on March 28, will be devoted to Mendelssohn's "Elijah." The principal vocalists engaged include Madame Nordica, Madame Dotti, Madame Georgina Burns, Miss Anna Williams, Miss Hilda Wilson, Miss Morley, Miss Damian; Mr. Edward Lloyd, Mr. H. Piercy, Mr. Charles Banks, Mr. Brereton, Mr. Grice, Mr. H. Pope, Mr. Watkin Mills, and Mr. Leslie Crotty. The organist is Mr. C. W. Perkins, and the band and chorus will number 450 performers. Mr. Stockley as usual will conduct.

Mr. Stockley will also give on his own account four Orchestral Concerts, commencing on November 15. His band of eighty performers, drawn from Metropolitan as well as local sources, is now generally acknowledged to be one of the best provincial organisations in the country, and the Conductor spares no pains to increase its efficiency and find worthy employment for it. In the course of the forthcoming series we are promised Dr. Hubert Parry's Orchestral Suite, conducted by the composer in person, and the subscribers are led to hope that Herr Grieg and Mr. Goring Thomas will also conduct some of their own works for Mr. Stockley. The engagements include Madame Nordica, Mdle. Antoinette Trebelli, Miss Fanny Moody, Madame Belle Cole, Mr. Edward Lloyd, Mr. Banks, Mr. Grice, and Mr. Charles Manners, vocalists, and Mr. Carrodus as solo violinist.

An interesting Service of Song took place at Solihull Parish Church on the evening of the 21st and the afternoon of the 22nd ult., in celebration of the re-opening of the restored edifice and the enlargement of the organ, which has been rebuilt with extensive additions by Messrs. Hill and Son, at a cost of over £500. At the first service the Anthem was Smart's "Sing to the Lord," with bass solo by Mr. Frank May. On the following afternoon Mr. Gaul's "Holy City" was given with a choir of 100 voices, and Miss Lilian Mills as principal soprano. The composer himself presided at the organ, and the Conductor was Mr. Courtenay Woods.

MUSIC IN DRESDEN.

(FROM OUR OWN CORRESPONDENT.)

THE centre of musical interest recently in Saxony has been the Wagner cycle, which commenced at Dresden on Saturday, the 22nd ult., with "Rheingold," followed by "Walküre," on Sunday, and "Siegfried," on Monday, and concluding with "Götterdämmerung," on Thursday, the 27th ult.

The visitors' appetite was duly whetted on the 19th ult. by a performance of "Tannhäuser," which is now as familiar to the orchestra and chorus in Dresden as the "Elijah" to London executants, and in theatrical language plays as "close" as may be. The unerring precision of execution which this familiarity produces is somewhat counterbalanced in the hands of Herr Schuch (a conductor transplanted from Vienna) by the breathless rapidity with which more than one number (notably the march) was given. The metronome time (so carefully indicated by Wagner) was substantially exceeded; not, it is true, at the expense of accuracy, but so as to alter the character of the movement. Fraulein Malten and Herr Gudehus showed powers unimpaired by another year of Wagner and his imitators. The lady soars in high latitudes with an ease and grace which cause the listener to doubt his power of recognising pitch. Her variety of pose and gesture would seem inexhaustible, but for one little characteristic deprecatory movement of the hand, which borders on mannerism. But the frequent performances of this opera have left their mark by inducing a somewhat perfunctory rendering of by-scenes—i.e., those where she is not the most prominent figure. Still, however, the feeling which pervades the whole representation is miles above the egotistical and conventional bearing of the typical Italian diva, and the former enviable quality finds in Dresden its counterpart in the breathless interest of the closely packed audience. A feature in Saxon theatricals worth noting is the admirable

and reassuring construction of the building with a view to rapid exit. If broad passages between the rows, unobstructed by extemporised seats; large double doors on the swing; and simplicity of staircase arrangement cannot ensure safety in this respect, which has yet to be shown, at all events a useful moral effect is produced, and the tendency to panic lessened.

Amateurs of chamber music will be glad to learn that the meetings of the Ton-Künstler-Verein commence with a series of Beethoven Quartets on November 2.

Herr Trenkler's admirable military orchestra, with an admixture of strings, takes possession of the Belvedere on the Brühl Terrace, so dear to English passers-by, early in October; and about the same time Herr Stahl commences a series of highly interesting programmes; the latter entertainment includes the performance by a first-class orchestra of classical Symphonies, relieved by modern works (including occasional renderings of the Scandinavian Symphony of our gifted compatriot, F. Cowen), and relieved also by a substantial bill of fare in the literal sense. Amateurs whose musical experience is bounded by St. James's Hall on the north and the Crystal Palace on the south must come to the Gewerbe-Haus to understand how Beethoven and beer, Mozart and mutton cutlets, can be simultaneously swallowed without an indigestion.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE principal feature of general interest during September and the preceding month has been the annual visit of the Carl Rosa Opera Company. During former years we were also favoured with their presence in spring as well as autumn, but only one visit is now vouchsafed to us. The company is but little changed since last here, with the exception of the absence of Madame Marie Roze. The chief attraction set forth has been the production of Meyerbeer's "Robert the Devil" in an English version, and, as it has not been played for some considerable time in this city, having been last performed in Italian many years ago, it may almost rank as a complete novelty. The cast comprised Mr. Barton McGuckin as Robert, Madame Burns as Princess Isabella, Miss Moody as Alice, and Mr. Manners as Bertram, and, receiving a good rendering as well as being well mounted, drew crowded houses for each performance. The other works given were "Trovatore" (with Miss Amelia Groll as Leonora), "Faust" (Miss Fabris as Margaret and Mr. McGuckin as Faust), "Lucia di Lammermoor," "Carmen" (with Madame Burns in the title-role and Mr. McGuckin as José), "Mignon," "Don Giovanni," "Marriage of Figaro," "Maritana," "Bohemian Girl," and "Puritan's Daughter," by Balfe. The engagement, which has lasted four weeks, has been altogether a very successful one. The band and chorus, under the able direction of Mr. Goossens, have been up to the old high standard, although the former, as usual, would bear reinforcement in the "string" department. Several Concerts were also given by this company in the Leinster Hall. At the last and most successful of these Rossini's "Stabat Mater" was performed, the principal vocalists being Miss Seidle, Miss Dickerson, Mr. McGuckin, Mr. Leslie Crotty, and Mr. Aynsley Cook. The second part of the Concert included the orchestral Introduction to Wagner's "Lohengrin," Act 3; the "Grail Song" from the same work, beautifully sung by Mr. Barton McGuckin, and a selection of ballads from the "Puritan's Daughter."

On the 22nd ult. a Concert was given, also in the Leinster Hall, by a concert party comprising Madame Enriquez, Madame Zagury, Mdle. Doria, and Signori Morini, D'Anna, Rudersdorf, and Irwing. The programme was chiefly composed of excerpts from well-known operas.

Early in November supporters of music in one of its most attractive forms are promised a visit from Mr. Augustus Harris's Italian Opera Company, and as the names announced so far include those of Miss Ella Russell, Messrs. Ravelli, Miranda, Runcio, D'Andrade, D'Anna, Mdles. Rolla and McIntyre, Madame Trebelli, and others of high standing, performances of a very high quality may be expected. It is understood that amongst other great works the

"Huguenots," which was such an attraction during Mr. Harris's season at Covent Garden both this and last year, will be produced.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE announcements of Concerts for the coming season are very promising. Messrs. Paterson and Sons advertise six Orchestral Concerts under the conductorship of Mr. August Manns, one of which is to be a choral performance (Mr. Kirkhope's Choir) for the production of Mr. Hamish MacCunn's new Cantata. Among the artists engaged are Madame Nordica, Madame Belle Cole, Mdles. Larkcom and Gambogi, and Messrs. Bantock Pierpoint and Iver McKay, vocalists; Madame Hopekirk, pianoforte; and Messrs. Marsick and Wolff, violin.

During October Mr. Frederick Lamond will give a Pianoforte Recital and the Fraser Quintet will give two performances. For November, a grand evening Concert is announced, with M. Pachmann, Madame Sterling, and Miss Geraldine Morgan (violin); Madame Essipoff will give a Pianoforte Recital; and Sir Charles and Lady Hallé bring us their customary treat.

The Edinburgh Choral Union have chosen the following for this season's performance: Parry's "Judith," "The Messiah," Bach's Magnificat, and Dvorák's "Spectre's Bride." Besides these, there will be the usual number of Chamber Concerts and Recitals by local artists.

Messrs. Howard and Wyndham, of the Lyceum Theatre, announce that they have arranged with Mr. Augustus Harris for six performances of Italian Opera, commencing October 15, as follows:—"Don Giovanni," "Faust," "Le Nozze di Figaro," "Les Huguenots," "Carmen," "Il Flauto Magico," and "Il Trovatore." Among the artists we shall welcome old friends—Madame Trebelli, Mdle. Bauermeister, and Messrs. Runcio, Foli, De Vaschetti, and Ciampi, besides a number of artists whose names are new to us.

The Carl Rosa Company also promise us a visit.

During the week commencing the 17th ult. Messrs. D'Oyley Carte's company performed, at the Lyceum Theatre, "The Mikado." The performance was enjoyable, but the orchestra left a good deal to be desired. This same company will give two performances of "The Pirates of Penzance." Later on we are to have Messrs. Gilbert and Sullivan's new opera.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE Glasgow Choral Union have now completed their arrangements for the usual winter Concerts in St. Andrew's Hall. The series will consist of eleven Subscription Concerts—three choral, seven orchestral, and one of chamber music. The dates are as follows:—Choral Concerts, December 18, January 1 and 31; Orchestral Concerts, December 13 and 27, January 3, 8, 15, 22, and 29, the Chamber Concert taking place on April 4. The choral works to be performed are, as previously mentioned, Mr. Hamish MacCunn's new Cantata "The Lay of the Last Minstrel" (commissioned by and specially composed for the Glasgow Choral Union), Handel's "Messiah," Sir A. Sullivan's Cantata "The Golden Legend," and Mendelssohn's "Walpurgis Night." No details are yet published of the Orchestral Concerts, but it is promised that the programmes will contain several interesting novelties, and also many well-known and favourite compositions. The orchestra will consist of about seventy-five performers, Mr. M. Maurice Sons, who was *chef d'attaque* two years ago, being again leading violin. Mr. August Manns will conduct the Orchestral Concerts as hitherto, and Mr. J. Bradley the Choral Concerts.

The usual popular Concerts will be given on the Saturdays during the season. No further particulars are given regarding this part of the scheme, but there is every reason

to expect that what has proved of such financial value during past years will continue to receive the special attention of the management. The list of artists, vocal and instrumental, engaged for the series is lengthy and important. The names are these: Mesdames Nordica, Clara Samuelli, Agnes Larkcom, Marian Mackenzie, Belle Cole, Misses Marriott, Damian, and Gambogi, soprano and contralto; Messrs. Barton McGuckin, Iver McKay, Probert, Andrew Black, Grice, and Henschel, tenors and basses. There are also, of solo violinists, Dr. Joachim and Messrs. M. Sons, Johannes Wolff, and H. Marsick; solo violoncellists, Messrs. Piatti and Gillet; the solo pianists being Misses Janotha and Davies and Madame Hopekirk. Other engagements are pending. The prospectus, with full particulars, both of the artists and the music to be performed, will be issued this month.

With regard to the Chamber Concert, which is a new and welcome feature of the scheme, it may be stated that the committee, being anxious to include the name of Dr. Joachim in connection with it, and the official duties of the eminent violinist precluding his being present during the usual currency of the season, the date was postponed to suit Dr. Joachim, who has been little heard in Glasgow. It is hoped that this may be the beginning of a yearly series of performances of chamber music, such as has long been enjoyed in Edinburgh, with Dr. Joachim as principal violin, but has been denied, for some unaccountable reason, to Glasgow.

The International Exhibition is still pursuing its prosperous course, though there is not much to report of what is new regarding it in a musical respect. An excellent appearance was made by the Queen's Park Free Church Musical Association (seventy voices) on August 30. Selections were sung from Mendelssohn's "Athalie" and from Mozart's Twelfth Mass. Mr. Cunningham conducted. The Glasgow Choral Union took their place on the Exhibition platform for the third time on the 20th ult. Dr. Mackenzie's Inaugural Ode "The New Covenant" was again performed, and with very marked success. The music is very much admired, and is of the genuine kind that grows on the ear with further hearing. On all sides one hears the most complimentary remarks regarding its success as a musical interpretation of the poem. Mr. Joseph Bradley's "Song of Praise," first performed, slightly curtailed, on the occasion of the Queen's visit, was also included in this programme, and met with a cordial reception. The Exhibition Band lent their services in the accompaniment of the works above-named and in other selections, and Mr. J. Bradley conducted. Mr. Thomas Berry officiated at the organ.

Among the organists taking part in the daily Recitals since my last letter, have to be mentioned Mr. W. Schofield, Glasgow; Mr. W. Blakeley, Edinburgh; Mr. H. Graves, Glasgow; Mr. J. Barratt, Paisley; Mr. C. H. Fogg, Manchester; Mr. D. R. Munro, Glasgow; Mr. H. C. Tonking, London; and Mr. A. Gurney, Glasgow.

The Greenock Choral Union, conducted by Mr. W. T. Hoeck, have begun the study of Sullivan's Cantata "The Golden Legend" and of Mr. H. MacCunn's "Lord Ullin's Daughter" for their first Concert at the end of December, and of Haydn's "Creation" for performance at the end of January. Mendelssohn's "Elijah" is to be studied immediately after the January Concert.

The Ayr Choral Union, under the musical direction of Mr. H. McNabb, have arranged to take up Spohr's "Last Judgment" and Macfarren's Cantata "The Lady of the Lake" for performance in the course of the season. A Concert of Scotch music will be given also, at which the Union may sing some choral arrangements of national melodies.

The prospectus of the seventh year of the Barbour Scheme for the promotion of popular musical education in Paisley has been issued. Among the inducements to study are the refunding of the examination fees to all students in connection with the scheme who may pass subjects one and two of the Royal Academy of Music Local Examination, and a Scholarship of £10 to the Paisley student who, in the judgment of the Committee, is best prepared to enter the Tonic Sol-fa College or the Royal Academy of Music, London. Prizes are offered to students of the violin and violoncello.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

REMOURS of the prospects of the coming season are beginning to float about, and some few signs of renewed musical life are peeping up. Sir Charles Hallé will meet his subscribers as usual on the last Thursday of the month, and it is understood that during the winter some works new to Manchester will be given. In addition to the customary performances of "The Messiah," "Elijah," and "Faust," we may be treated to Rubinstein's "Paradise Lost," possibly to Handel's "Hercules," and, at last, Mackenzie's "Rose of Sharon" (which Sir Charles will have to superintend or to hear at the Bristol Festival) will be heard here. The tidings, so far as they go, are good, and will cause a satisfaction which recent seasons have not altogether afforded. Herr Beyschlag will resume the choir rehearsals shortly, and Mr. C. H. Fogg will again occupy the organ seat.

Mr. de Jong will open his campaign on the 13th inst., and, as usual, call his friends together on alternate Saturdays. For his first Concert he has secured Mdlle. de Lido, Madame Antoinette Sterling, Messrs. Henry Guy and Barrington Foote. At the pianoforte we shall have Vladimir de Pachmann, and M. Munck will give some violoncello solos, so that an interesting programme ought to be compounded.

Dr. Bridge's Cantata "Callirhoe" will be given by the Athenæum Musical Society under Dr. Hiles's direction at the first Concert, and will be followed by several new and unfamiliar works, including Cowen's "Song of Thanksgiving" and Bottesini's "Garden of Olivet," which pleased so greatly last winter. "Callirhoe" is also being rehearsed by the Higher Broughton Musical Society under the care of Mr. R. H. Wilson, Mus. Bac.

The Manchester Vocal Society was re-born when Dr. Henry Watson took it in hand, and was last season placed in a more flourishing condition than ever before. The very long list of the music undertaken by the Society, which has now attained its majority, shows decided energy and perseverance, and the promise of Meyerbeer's 91st Psalm, Wesley's "In Exitu," Tallis's Motett for Forty Voices, and other difficult works during the coming winter proves the courage and confidence of the Conductor.

The Pendleton Choral Union, under Mr. F. W. Blacow, proposes during this, its eighteenth, season, to give four Concerts, with a choir of 150 and an amateur band of about thirty local performers. The multiplication and encouragement of such societies is very desirable, especially at a time when too much choral music is not given here. Doubtless Mr. Lane's Philharmonic Society and Mr. Cross's Sol-fa Choir will be heard in due time, but, so far, no announcement has been made.

The work of the National Society of Professional Musicians during the last season was reviewed in the Manchester Town Hall on the 28th ult., and in St. George's Hall, Liverpool, on the 20th, by Mr. Cummings (Conductor of the Sacred Harmonic Society), with addresses to the students and selections of music by the more advanced graduates. The Society is doing a large work in Lancashire, its birthplace; and has, at its annual festivals, elicited some most interesting addresses from such eminent musicians as the Rev. Sir F. A. Gore Ouseley, Mr. F. H. Cowen, and Dr. Mackenzie, who has again undertaken to show his sympathy with the Association by visiting the Bristol members as he, two years ago, favoured the north-western section. For the third time the Manchester gathering was presided over by the Mayor, Sir John J. Harwood.

MUSIC IN MONMOUTHSHIRE AND SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

A GREGORIAN Choral Festival was held in connection with the Llandaff Diocesan Choral Association, on the 6th ult., at Christchurch, near Newport. Eight choirs, numbering about 150 voices, attended. Mr. R. Seaton, Margam, conducted as usual, and Mr. H. Prothero, Malpas Court, presided at the organ, the new swell of which was now used for the first time. The chief vocalists were Miss Joseph, Miss Prothero, Mr. Rees (Malpas), and Mr. Seaton.

The absence from the Trades Exhibition, which was opened on the 12th ult. at Cardiff, of the Grenadier Guards Band was a source of considerable disappointment to many. It was the first time we had felt the effect of the new regulation which prohibits bands from playing out of their districts. Lieutenant Dan Godfrey, the bandmaster, not knowing that the regulation would be applied to him, was engaged by the Committee upon terms which were accepted. The manager advertised the band and the programme of music. Only a week before the opening of the Exhibition a telegram was sent to the manager to the effect that the Duke of Cambridge had refused his consent.

After some further communications, from which it appears that Colonel the Hon. W. Hume, Commander of the Grenadier Guards, had interceded in support of the arrangement being carried out, a telegram was despatched by Lieutenant Dan Godfrey on the day of opening:—"Last appeal absolutely refused." It may be added that the services of the Cyfarthfa band were, however, secured for the opening of the Exhibition.

The musical Festival at the new Market Hall, Llanelly, on the 17th ult., in aid of the local hospital funds, was very largely attended. The adjudicators were Mr. J. North, Huddersfield, and Dr. Joseph Parry, University College, Cardiff; Mr. Lucas Williams acting as preliminary test adjudicator. In the bass solo competition, thirty-one competitors, the prize was ultimately awarded to Mr. T. Conwil Evans, Carmarthen. Violin solo, Haydn's Serenade in C, seven entries, Mr. W. Evans, Swansea, received the prize. Miss Adela Bond, Carmarthen, was awarded a prize for her rendering of two contralto solos. Another prize, offered to tenor vocalists—twenty-eight of whom entered—was divided between Mr. H. Prothero, Garment, and Edward Evans, Brynamman. The prize for pianoforte was divided between Mary E. Rees, Carmarthen, and J. E. Jones, Morriston; and Major Bythway presented Isaac Williams, Swansea, a blind lad, with a supplementary prize. In the male voice competition, "The Martyrs of the Arena," a prize of £15 was offered by the workmen of Messrs. Morewood and Co.'s South Wales Works, and a gold medal by Mr. R. C. Jenkins. The money was divided between the Excelsior (Mr. Isaac Edwards) and the Morriston and Neath United (Mr. Lewis Evans) parties. An additional medal was offered, so that the honours were equally divided. Lord Ashburnham presided over the afternoon meeting. Three choirs competed for a prize for the best rendering of "Yr Arglwydd yw fy Mugail." The Capel Alo, Llanelly, choir (Mr. Seth Jones, Conductor) was successful. Mrs. Lloyd, Llangennech, took the prize for the best rendering of Pinsuti's "Heaven and earth. "O come everyone" was the test in the quartet competition, but the singing of it was not up to the required standard. The first prize was divided between Garment and Morriston parties. The test piece in the chief choral competition was "Great and Wonderful," from Spohr's "Last Judgment." The prize was £70, and the choirs consisted of 150 voices and upwards. Six choirs, mostly from a local radius, competed, the honours being awarded to the Carmarthen United Choir, of which Mr. Harding was the Conductor. The amount offered for competition between brass bands was divided between the Llanelly Town Band and the Glamorgan Naval Volunteer Band. At the Concert in the evening the "Stabat Mater" and some miscellaneous pieces were given.

In connection with the Art Exhibition at Queen Street, Cardiff, several Concerts have been organised. On the 10th ult. the programme was sustained by Dr. Treasure, Miss Bella Atkinson, Messrs. W. P. Woolridge, Barth, De Boer, Hulme, and Edwards.

Mr. Lewis Morris (author of "Epic of Hades" and other poetical works) presided at the Assembly Rooms, Carmarthen, on the 18th ult., on the occasion of a Lecture by Mr. W. R. Owen, West Hartlepool, on "Music and Song."

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE forthcoming Triennial Festival at Rootham occupies the musical horizon at Bristol, and Mr. Rootham and his

choir are busily preparing for their arduous task. There will be four morning and three evening Concerts, given on the 16th, 17th, 18th, and 19th inst., and the works to be performed are as follows: "Elijah," Cherubini's 4th Mass, "The Rose of Sharon," "The Golden Legend," Gluck's "Iphigenia," Berlioz's "Romeo and Juliet," "The Walpurgis Night," and "The Messiah," besides vocal and instrumental selections. The soloists will be Mesdames Albani, Anna Williams, Trebelli, Patey, Belle Cole, and Messrs. Edward Lloyd, C. Banks, Watkin Mills, M. Worlock, and Santley. With such an imposing array of first-class vocalists we may safely anticipate good attendances, and the Committee are to be congratulated upon their choice in this respect. The chorus-master is Mr. D. Rootham, the Organist Mr. G. Riseley, and the Conductor Sir Charles Hallé, whose band is engaged as usual.

We are glad to see that the series of Four Classical Chamber Concerts, given by Mr. and Mrs. Pomeroy for the last eleven seasons, are again announced to take place during the winter, and we trust that they will be heartily supported.

The Choral Festival of Church Choirs is to be held in Bristol Cathedral on the 11th inst., for which rehearsals are now being held.

Miss Mary Lock announces Four Popular Chamber Concerts for the present season, with the same executants as in former years.

The Ladies' Nights of the Madrigal and of the Orpheus Glee Societies are fixed for the second Thursday in January and for the Thursday before Lent respectively.

Organ Recitals will be given by Mr. G. Riseley at the Colston Hall during the winter months, and we hear that there is a hope of the Monday Popular Concerts being revived. There has been a great deal of correspondence in the local papers on the subject, but it has not, so far, had any practical result, and as time slips by, and we hear of no meeting being convened for the purpose of discussing the possibility of their re-establishment, we begin to fear that we have nothing to look forward to, at any rate this season, and we cannot but deeply regret it, for the disbanding of our local orchestra is a sadly retrograde step, which we have hoped in vain that Bristol would not suffer.

The Bristol Musical Association, under the new presidency of the Rev. Canon Ainger, in place of the Rev. Canon Percival, now removed to Rugby, intends to do some good work during the winter, and promises us several Concerts, to be given, as usual, in Colston Hall, with both popular programmes and prices. At the same time, Mr. G. Gordon, the hardworking Conductor, means to find place for some standard works of note, such as Haydn's First Mass, to be performed at the second Concert, and Mozart's First Mass, advertised for the fourth. At the first Concert, which is to take place on the 6th inst., the programme will be miscellaneous.

The numerous parish Choral Societies are all about to begin work again, and in most cases some composition of solid worth is selected for study. We are pleased to notice the enterprise shown by those in charge of St. Mary Redcliff Church, in the announcement that Roedel's "The Christian's Armour," Spohr's "Last Judgment," Stainer's "Crucifixion," Bridge's "Mount Moriah," and Barnby's "The Lord is King" will probably all be given in the church at special services to be held from time to time during the winter. At the churches of St. Stephen, City; Christ Church, City; St. Nicholas, City; St. Thomas, City; and All Saints', Clifton, special musical services will have place.

Mr. Eade Montefiore, in the course of his tour in Dorset and Devon, visited Bridport, Charmouth, Lyme Regis, Honiton, Sidmouth, and Exmouth, when on each occasion large audiences assembled and gave every evidence of their appreciation. The performers were Miss Jeanie Mills, Miss Maude Hayter, Mr. Eade Montefiore, Mr. Adolph Ziegler, Mr. Charles Ackerman, Mr. A. G. Pritchard, Mr. Alexander Stone, Mr. Albert Stone, and Dr. Harding.

The Exeter Oratorio Society will perform Handel's "Joshua" at their December Concert. The Madrigal Society is still in a state of suspended animation, but there is a rumour that an attempt will be made after Christmas to recommence practice.

The Western Counties Musical Association intends giving Concerts consisting entirely of English music, and the programmes will include Sir Sterndale Bennett's "Woman of Samaria" and "May Queen," Dr. Bridge's new Cantata "Callirhoe," and a miscellaneous selection.

Mr. Farley Sinkins's Subscription Concerts, and the usual Organ Recitals at the Victoria Hall by Mr. D. J. Wood, Mus. Bac., Oxon., complete the list of musical events so far announced for the coming season.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

YORKSHIRE musicians are beginning to buckle on the harness for a fresh spell of hard work, and there are indications of an interesting season in the announcements which have already been made. In four of the principal towns—Leeds, Bradford, Huddersfield, and Halifax—the provision to be made will lack neither variety, abundance, nor matter of novelty. Mr. Alfred Broughton, Mr. Edgar Haddock, the Subscription Concerts Committee, and others will provide for Leeds; and in Bradford, besides the Subscription Concerts, amateurs will have the advantage of listening to chamber music provided by Mr. Midgley and Mr. Misdale, who will have the assistance of many of the best instrumentalists. At Huddersfield the Subscription Concerts will be resumed and the Choral Society will contribute largely to the gratification of the enthusiastic musicians of that town; while in Halifax Mr. Sykes has in hand an extended series of Concerts of the best class.

The excellent Concerts which for several years Mr. Rawlinson Ford has conducted at Leeds, under the name of the Leeds Popular Concerts, will henceforth be known as the Leeds Subscription Concerts. The burden, though taken up with enthusiasm, was too heavy for one man's shoulders, and the work which Mr. Ford formerly carried on unaided has now been transferred to a committee, of which the former promoter is chairman. A glance at the prospectus issued for the ensuing season is sufficient to show that the reputation of the Concerts will not be allowed to suffer in the hands of the new management. Six Concerts are to be given, two of which will be miscellaneous, two chamber, and two orchestral. Sir Charles Hallé will be responsible for the Orchestral Concerts. Among the works promised for the season are Beethoven's Septet for strings and wind, Schumann's Symphony (No. 1) in B flat, Liszt's "Poème Symphonique," Schubert's Quintet in C, for strings, and his great Symphony in C, Mendelssohn's G minor Concerto, and several more or less well-known Overtures and Sonatas of importance. Dr. Joachim is to appear at the final Concert in March in company with Miss Soldat, Mr. Gibson, Mr. Hausmann, Miss Fanny Davies, and Miss Sicca; and among other artists who will be eagerly looked forward to are Madame Minnie Hauk, Madame Belle Cole, Mr. Carrodus, and Mr. Santley. The guarantee fund amounts to nearly £1,000.

The Philharmonic Society have not quite completed their arrangements for the winter, but among other works intended to be produced in addition to the regular "annuals"—the "Elijah" and "The Messiah"—are Dvorák's "Stabat Mater," Mr. Hamish MacCunn's "Lord Ullin's Daughter," and Dr. Parry's "Blest pair of Sirens." The Dewsbury Choral Society, with a chorus of 200 voices, which also has Mr. Broughton for Conductor, will give the same programme. The Rotherham Choral Union, another battalion of Mr. Broughton's large army, is to give "Athalie," and a miscellaneous selection. All the performances will have a full orchestral accompaniment. The Ilkley Vocal Society contemplates the production of Mackenzie's "Bride," MacCunn's "Lord Ullin's Daughter," Lloyd's "Song of Balder," and Sullivan's "Prodigal Son."

Mr. Edgar Haddock has announced a fifth series of musical evenings to take place on ten alternate Mondays commencing in October. At these Concerts Miss Shirmacher, Miss Krause, Miss Zimmermann, the Chevalier Bach, Mr. Max Pauer, Herr Stavenhagen, and M. de Pachmann will appear. The season will see the production of Sonatas by Grieg in C minor, Reinecke in E minor, Rubinstein in A minor, Gade in B flat, Brahms

in A, Dvorák in F, and a Sonata specially written by F. Kilvington Hattersley. In addition several new violin works by Mackenzie, Wieniawski, Moszkowski, and others are promised, and at the final Concert Beethoven's Septet will be given.

The Bradford Subscription Concerts Committee are reducing the number of their Concerts from seven to six. Two of these are set apart for "The Messiah" and the "Elijah," the choruses of which will be rendered by the Bradford Festival Choral Society. Sir Charles Hallé will again take the general direction, and will himself give a pianoforte solo. Mdlle. Marie Soldat will appear at one of these Concerts. Madame Norman-Néruda and Signor Piatti will take part in the Chamber Concert. Of works which have not been heard before at Bradford the most remarkable of those which may be expected is Berlioz's "Symphonie Fantastique." Brahms's famous double Concerto for violin and violoncello is down for the second orchestral Concert. Mr. and Mrs. Henschel will give a ballad Concert, assisted by Miss Lena Little and Mr. Orlando Harley, and Mdlle. Janotha as pianist. Madame Valleria, Miss McIntyre, and Miss Alice Whitacre are to be the vocalists at the Chamber Concerts.

The Bradford Festival Choral Society is rehearsing "The Light of the World," which it will revive under the conductorship of Dr. J. C. Bridge in November.

Mr. S. Midgley promises two attractive Concerts, at the first of which, on the 16th inst., the Shinner Quartet will be heard in works by Beethoven and Schubert. With the assistance of Mr. Midgley, Stanford's Quintet will be heard for the first time in Bradford. Among others, Mr. F. Lamond, the young Scotch pianist, is also to appear if his Continental engagements will permit. Mr. Midgley will also be responsible for an attractive series of Concerts at Ilkley.

At Halifax Mr. James H. Sykes is making a departure in the scope of his Concerts with the object of adapting them more closely to the popular level. Two out of the four meetings will be Ballad Concerts.

In a few days Messrs. Novello, Ewer and Co. will issue a revised and enlarged edition of their Words of Anthems. It is both comprehensive and extensive, and as it contains the words of the whole of the anthems in general use in the majority of the Cathedrals, Collegiate Choirs, and Churches where choral service is usually celebrated, amounting in number to about 2,000, will be most valuable for use and reference alike in the house of worship as in the home circle. It is printed in bold and readable type, and is so arranged that additions can be made from time to time without disturbing the character of the plan, which is to show, as far as possible, a chronological sequence. The words include many Latin anthems and so forth, which are in constant use in the College Chapels in the Universities.

We have received the catalogue of a small but very choice collection of autographs, which lie in the hands of Messrs. W. E. Hill and Sons, 38, New Bond Street, for sale. The autographs are all those of composers representing the Italian, the French, the German, and the English schools, and consist chiefly, but not entirely, of musical MSS. Conspicuous among these are a complete Trio for organ, by J. Sebastian Bach; unpublished songs by Schubert, and by our own Henry Purcell; a *Scena* (unpublished) by Boccherini, and sheets of Studies by Beethoven for three of his most capital works, the Pianoforte Concerto, Op. 73; the Pianoforte Fantasia, Op. 77; and the Choral Fantasia, Op. 80, all written in 1810. There are also two complete works from the pen of Mozart, a complete composition from that of Haydn, for voices and orchestra; a page of Gluck's handwriting and an *Air de Danse* from his "Admetus," a chapter of Grétry's autobiography, a short Marche Funèbre, improvised by Liszt on the death of his father at Boulogne, August 30, 1827, and interesting MSS. of Auber, Bellini, Donizetti, Rossini, Gounod, Dalayrac, Piccini, Romberg, Spohr, Wagner, Verdi, Weber, and many more well known to fame. The whole collection should not be parted, but should be kept together and lodged permanently in one of our public libraries, where it may be of use to musical students.

THE Finsbury Choral Association will commence its tenth season at the Holloway Hall, under the direction of Mr. C. J. Dale, on St. Cecilia's day (November 22), with Dr. Bridge's "Callirhoë," conducted by the composer, followed by Bennett's "Woman of Samaria." At the subsequent Concerts, which are to take place in February and April, 1889, Costa's Oratorio "Eli," Stainer's "St. Mary Magdalen," Smart's "Bride of Dunkerron," and "The Messiah" are to be performed. The Society is assisted by a full professional band led by Mr. Carrodus, and the excellence of the choral singing which has hitherto been a distinguishing feature of performances of the Association will doubtless secure a series of representations showing artistic advance.

THE MESSRS. Hann announce their third series of Chamber Concerts at the Gresham Hall, Brixton, on the 31st inst., November 21, and December 12. Among the works to be given may be mentioned the String Quartets in A minor, Schumann; Beethoven's in F, No. 7; and Haydn's Op. 80; Brahms's Sestet in B flat; Dr. Mackenzie's fine Quartet for pianoforte and strings; Mendelssohn's Trio in D minor, and solos for pianoforte, violin, and violoncello. There will be a vocalist at each Concert, and one of the most interesting features of the series will be the performance of Brahms's Sestet by the father and his five sons, an event perhaps unprecedented in the annals of music.

MADAME JOSEPHINE CRAVINO gave her annual Concert at the Surrey Masonic Hall on the 25th ult. Madame Cravino, who was well received, sang very effectively in the duets "When the wind bloweth" (Smart) and "Quis est homo" (Rossini). In the former she was associated with Mr. Frederic King, and in the latter with Miss Marianne Fenna. She was also favoured with a special recall after an admirable rendering of "Quando a te lieta" (Gounod). In addition to the artists named, the Concert-giver was assisted by Madame Agnes Larkcom, Mr. Bridson, Miss Amy Hickling (violin), Mrs. Turvey (pianoforte), and Mr. Charles Fry, whose recitations were received with considerable favour.

THE Grosvenor Choral Society gave their 199th consecutive monthly Concert on the 21st ult. The solo vocalists were Miss Louise Bond, Miss Alice Kelly, Mr. John Bartlett, Mr. H. Davis, and Mr. H. Nye. The programme contained pianoforte solos by Miss Linstead and Miss Madge Potter, and part-songs and glees by Cherubini, E. Ford, Hatton, Sir H. R. Bishop, J. Bennett, Waelrent, and R. J. S. Stevens. Mr. David Woodhouse conducted.

ON the 18th ult. a Concert was given at the Clapton Park Schoolroom. Miss Ada Loaring sang "My Lady's Bower" (Hope Temple) and "I'm a merry Zingara" (Balfe), and gained a double recall. The other vocalists were Miss Lily Dafforne, Miss Robinson, Messrs. Duncan-Finlay, Hodgson, and Bernard Fountain. Mr. W. M. Wait, Organist of St. Andrew Undershaft, conducted.

MR. GEO. SHINN, Mus. Bac., Cantab., gave an Organ Recital, on Tuesday, the 11th ult., at St. Nicholas, Cole Abbey, when the programme included compositions by Bach, Batiste, Mozart, Mendelssohn, Rossini, and Wely. Miss Leah Marchant was the vocalist.

A FESTIVAL will be held on Tuesday, the 9th inst., at SS. Augustine and Faith, Watling Street. Divine Service will commence at 7.30, and Stainer's Cantata "The Daughter of Jairus" will be sung at the conclusion of Evensong.

REVIEWS.

The Mapleson Memoirs, 1848-1888. In two volumes.
[Remington and Co.]

IN an anecdotal form Mr. Mapleson, some time director of Her Majesty's Theatre, has given a record of such of his operatic experiences as he deemed would be interesting to the general public. The few particulars of his varied and chequered career undesignedly form an epitome of the history of opera in England and America during the last thirty years or more, the time in which the author has been

actually a manager of what has quaintly been called a musical menagerie, or rather happy family. He has been the patient showman to whom was entrusted the task of bringing together, and keeping on good terms with themselves and with each other, the various antagonistic elements which compose an opera company. His book shows the details of his experience from his own point of view, and abounds with stories of his adventures in various parts of the world as a manager. These are told with a certain air of truthfulness and a *bonhomie* which is perfectly refreshing. Some of the statements made concerning certain of the artists whom the world has been taught to consider great, do not exhibit them surrounded by the like poetical halo which was the characteristic quality of his operatic prospectuses in recommending them to the public. But, as he says: "Some of my plain statements of facts will not, I fear, be fully appreciated by the personages to whom they refer, and in case they should feel offended by my frankness, I ask their pardon beforehand, convinced that they will readily accord it," he appears to be indifferent as to the effect his words may produce. It would be curious and, perhaps, instructive reading were it possible to have the stories told or commented upon from the other side. They might possibly augment the humour and intensify the quiet sarcasm of the original relation.

Mapleson qualified himself in the ten years preceding his *début* as an *impresario* by his studies at the Royal Academy, and his experiences as a violinist at Her Majesty's Theatre, as a critic on the *Atlas* newspaper, as a tenor singer, as a composer, a libretto writer (he adapted the "Bohemian Girl" to Italian words), a Concert director, and musical agent. When acting subordinate to Mr. E. T. Smith, of whom he relates many amusing anecdotes, he learned much that was valuable in after life, including the art of making the most of bad bargains. In all his relations concerning the vicissitudes of his career as a manager he commands the sympathies of his readers by the cheery spirit he evinces in misfortune, and he gains their admiration for ingenuity in evading failure by promptitude and energy. But the "memorials" valuable for their incidental help to the musical historian, are more so to those who can enjoy the underlying depth of knowledge of human nature, especially musical human nature, and the quiet unobtrusive sly humour with which he tells his adventures. His insight into the character of others is great, but that he knows himself also, and has thereby learned one of the greatest of all philosophical lessons, is implied when he says "I resolved to carry on the opera again in a larger *locale* next year in order that I might get straight; vowing, as the Monte Carlo gambler constantly does, that as soon as I got quite straight I would stop, and never play again. I have been endeavouring during the last thirty years to get straight, and still hope to do so."

There are many stories of the peculiarities of various singers and others connected with the theatre which will be read with interest by those who remembered the artists as well as by those who make acquaintance with them through the book. The story of Giuglini's passion for kite flying in the Brompton Road, and the kindly omnibus drivers going out of their way so as not to spoil his sport, is most amusing; the anecdote of Santley's eloquence, which saved a panic during an alarm of fire, "Don't act like a lot of fools. It's nothing"; of Mario's devotion to his cigar, of Madame di Murska's passion for animals, of Mongini and the tailor, of Nilsson appearing before the Shah in the rags of *Mignon*, of Del Puente who declined the part of *Escamillo* in "Carmen," because he affirmed it was intended for one of the chorus, of Minnie Hauk, Marie Roze and the dressing room, of Gerster in "The Talisman," the fight between the Weber and the Steinway men, of Masini and his retinue, the many stories of Patti and her salaries, and of the other members of the company, abroad and at home, are excellent reading.

The stories of the burning of Her Majesty's Theatre, of the amalgamation of the opera companies, of the elder Gye's intrigues and "annual onslaughts," of the difficulties with Sir Michael Costa, of the Chicago and Cincinnati strikes, of the many ups and downs of the American campaign, of his return to London, of the Patti fiasco at Her Majesty's Theatre, and several other matters, are all

well told, and did time and space permit of their transfer to these pages, might serve to swell this notice of a very entertaining book.

He does not underrate his own services to art when he proudly takes credit for having introduced many of the famous singers of his time to the public, or of being the first to give Wagnerian opera in England. He produced "Faust," "Carmen," and a number of other works now familiar and of which the rights were wrested from him by "pirates and smugglers." He avoids self-glorification, however, concerning these things, and only indulges in it when he speaks of his military connection. A number of letters—evidently inserted for the benefit of American readers—form the padding of the book. The musical reader may skip these, and the military reader may derive amusement from them.

The peculiar *naiveté* with which he relates certain stories about demonstrations, torch-light processions, presentations, and bouquet-throwing will raise a smile to the lips of those who know how these things are managed. His remarks about the formation of a School for Opera, on behalf of which he spent so much labour and money, are just, and may, in course of time, be acted upon with modifications. The memoirs are instructive as well as entertaining, and, admitting his desire to be frank in recording "the few partial defeats, and the many brilliant victories incident to his life," may be accepted as an earnest intention to be faithful, if not impartial. There are a few errors besides those of partiality which may be revised in the later editions of the work. For example, the Bolton he refers to is Walter, not George, and the artist who extinguished the burning Well in the performance of "Il Rinnegato," was Runcio, not Galassi. He tells the story of Minnie Hauk's first appearance in this country as *Amina*, but he says nothing of the Controversy on Pitch, which arose out of that performance. He relates the circumstance of his first engagement of Ravelli and of that singer's subsequent treatment of him. He does not say that he was eagerly accepted because he agreed to sing in "Lucia" without a rehearsal, it having grown into the custom of the theatre to place many of the older operas on the stage without much preliminary preparation. For this cause he lost the services of Joseph Maas and acquired those of Ravelli, who, by inference, we learn did not gain the love of the *impresario*, though he is frequently referred to in the memoirs.

There is no need to criticise the style in which the book is written, even though the author states it to be his first appearance in that capacity. However, one can admire his courage and enterprise and commend him for having applied his military philosophy to his operatic trials. Like a soldier he rejoices to the utmost in his triumphs, and calmly accepts his defeats with soldierly resignation.

Sims Reeves: his Life and Recollections. Written by [Simpkin, Marshall and Co.; London Music Publishing Co.]

THROUGH the courtesy of the publishers we are able to give our readers some idea of the autobiography of the great English tenor. It is interesting to read the facts of his career as told by himself, even though they do not practically differ from the tentative histories of Sutherland Edwards, Lady Pollock, or the anonymous author of the admirable biography in Cassell's National Portrait Gallery. The literary powers of Mr. Sims Reeves, though not equal to his transcendental merit as a vocalist, are displayed in the stories "The dark record," with a thrilling murder to begin with, or "The incidents of Wellington Manning, M.A.," "The bishop's daughter," "A railway tragedy," "A political Vivien," "Willard O'Neill," "Norah Leslie," "A Star of Bethlehem," "The ring," "The shipwreck," &c., in the perusal of all of which the reader will be as much entranced as though they were real. The book contains some 280 pages, of which nearly a hundred are devoted by Mr. Reeves to his musical career. The public, perhaps, would have preferred to have had the whole of the pages set apart for his artistic reminiscences, but these are promised in full next year, and the present work, which will be given to the world on the 8th inst., may serve to astonish, if it does not delight, the thousands of admirers of the great tenor vocalist.

FOREIGN NOTES.

THE mortal remains of Franz Schubert were removed on the 23rd ult. from the suburban Friedhof at Währing to the central cemetery of Vienna, where, it is to be hoped, they will now be allowed to rest in peace by the side of the ashes of Beethoven. The ceremonies in connection with the re-interment of the great musician amounted to an imposing demonstration, in which it may be said that half Vienna participated, the entire route, some six miles in length, along which the funeral procession passed, having been crowded with thousands of spectators, whose attitude bore eloquent testimony to the love and veneration with which the Viennese regard their great countryman. "The glass-covered funeral car, drawn by eight horses," says a correspondent, "was preceded by mounted standard-bearers and mutes, clad in old German costumes. A number of carriages, laden with magnificent wreaths followed, and another company of mutes, carrying a golden crown and a golden lyre on crimson velvet cushions, brought up the rear. In the procession were nearly a hundred Musical Societies and Choirs from Vienna, the Austrian provinces, Hungary, and Germany. At the Schiller Platz, in the Ring Strasse, a halt was made, when a choir of some two thousand voices performed, in front of the hearse and coffin, Schubert's beautiful chorale 'Die Nacht,' with new words, the effect being most impressive. Other Schubert compositions had been sung on the procession leaving the Währing Cemetery, and were likewise performed on the destination, the Central Cemetery, being reached. There also Herr Gabillon, of the Burg Theater, recited a touching poem, and several speeches were made. The religious service was performed by Schubert's brother, the Rev. Hermann Schubert, other members of the family being also present."

On the second day of last month thirty years had elapsed since the first performance, at Vienna, of Wagner's "Tannhäuser." There was no lack of adverse criticism at the time in the Viennese press, the opera, according to one authority, being "quite unsuitable to the taste of a Viennese public." Wagner's early *chef-d'œuvre* has, however, been produced two hundred and ten times since the above date, giving an average of seven representations during each season, from which it may be inferred that the taste of the frequenters of the Vienna Hof-Theater has undergone some change in the meantime.

Messrs. Breitkopf and Härtel, of Leipzig, have just commenced the issue, in parts, of a popular edition of the complete works by Beethoven, which will be a reproduction in cheap form of the splendid standard edition of that master's works hitherto published by the eminent firm in question.

It is stated in German papers that Johannes Brahms has made good use of his summer vacation, spent as usual at Thun, and that the result will shortly become the property of the musical world in the shape of a series of *Lieder*, including some gipsy songs for mixed choir, with piano-forte accompaniment.

Dr. Hans von Bülow, according to a statement contained in the *Neue Zeitschrift für Musik*, is just now engaged upon writing a pamphlet to be entitled "Die Neu-Wagnerianer, illustrirt von einem Alt-Wagnerianer," wherein the eminent pianist-conductor will, it is said, defend himself against the insinuations, made in some German papers, relative to his supposed antagonism against the Bayreuth undertaking. The pamphlet will be eagerly read by the musical world, if only for the sake of obtaining the doctor's definition of the Old Wagnerians and the New.

Heinrich Zöllner's opera "Faust," the first performance of which, at the Landestheater of Prague took place on the 2nd ult., has been exceedingly well received, the new work being generally looked upon as an important addition to the already considerably extended musical "Faust" literature.

Herr August Bungert has, it is stated, just completed his very ambitious series of music-dramas—viz., a Tetralogy entitled "Homeric World," the third part whereof, "Nausica," is to be produced during the coming winter at New York, under the direction of Herr Anton Seidl.

The journal known as the *Revue Wagnérienne*, published at Paris since 1885, has suspended its further publication for the present.

The Paris Grand Opéra is actively preparing the re-mounting of M. Camille Saint-Saëns's revised version of his opera "Henri VIII." The work has been reduced from four to three acts, the composer himself conducts the rehearsals, and the public performances will most likely commence early in the present month.

The Marquis d'Ivry, the composer of an opera "Les Amants de Vêrone," produced in the French capital some years since and repeated at Covent Garden, has just completed a new operatic work in four acts, entitled "Perseverance d'amour."

A new comic opera, "I Nipoti del Borgomastro," by the Maestro Achille Graffigna, was well received on its recent first performance at the Teatro Balbo of Turin. Amongst other operatic novelties recently produced on Italian soil may be instanced "Ivanhoe," by the Maestro Ciardi of Prato; a comic opera, "La Gatta bigia," by Agostino Sauvage; and a Ballet, "La Recluta," by M. Herbin, the latter having been successfully produced at the Circo Universale di Palermo.

The Fenice Theatre of Venice is preparing the revival on its boards of an interesting, though long neglected, opera-buffa, the "La Scuffiara," by Paisiello.

A project is being entertained in Italian musical circles concerning the removal of the remains of the celebrated composer, Niccolò Piccini, from Passy, near Paris, to his native town of Bari. It appears, however, from a statement made by *Le Ménestrel*, that it will be no easy matter to determine the exact spot where the former rival of Gluck was interred in the year 1800, the cemetery in question having been long since in disuse and partially built over, although the marble slab placed over the grave by a pupil of the master still remains, with others, in the small remaining portion of the original cemetery.

M. Gevaert, the director of the Brussels Conservatoire, has written some recitatives, embodying the spoken dialogue in Beethoven's "Fidelio," in which form the immortal work is to be henceforth produced at the Théâtre de la Monnaie.

Joseph Michel, of the Academy of Music, Ostend, died on the 8th ult., at Ostend, at the early age of forty. The deceased musician stood in the foremost rank of Belgian composers, both as a writer of high-class pianoforte music and as the successful composer of two operas entitled respectively "Aux Avantpostes" and "Le Chevalier de Tolède." He leaves behind him, in a finished state, a third operatic work, entitled "Chicot," which will doubtless be produced before long by the enterprising and patriotic managers of the Brussels Opera.

An early opera by M. Ernest Reyser, the composer of "Sigurd," is to be shortly revived at the Théâtre de la Monnaie, of Brussels. The work, which is entitled "Erostratus," was produced some years ago at Paris, and withdrawn from the *répertoire* after the first performance.

Anton Rubinstein's "Biblical drama" "Sulamith," one of the most charmingly picturesque works of the pianist-composer (first produced in 1883 at the Hamburg Stadt-Theater under the composer's direction), is to be shortly performed at Amsterdam under the auspices of the Maatschappij tot Bevordering der Toonkunst.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

C. R.—The practice is one which has little or no interest beyond the place where it is observed. It may interest "C. R." to know that upon inquiry duly made, the custom is not discontinued.

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BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BRIDGTON.—On Tuesday, the 17th ult., an Organ Recital was given at St. Michael's Church, by Mr. Fred. Gostelow, Sub-Professor of the Royal Academy of Music. His programme included Mendelssohn's Second Sonata and selections from the works of Bach, Bache, Batiste, and Wely. The Church choir, under the direction of Mr. J. A. Munday, the Organist and Choirmaster, sang the first number of Mendelssohn's setting of the 95th Psalm, "O come, let us worship," Mr. E. Ivey taking the solo.

ADPENSNAW.—On Sunday, the 23rd ult., the Harvest Festival Services were held at Red Hall Chapel, and included some special music at the evening service, when the choir were assisted by Miss Marjorie Eaton, of Ashton. Mr. C. H. Waterhouse presided at the organ. The service concluded with the "Gloria in Excelsis" from Mozart's Twelfth Mass.

BATH.—Mr. Minton Pyne, Organist of St. Mark's Cathedral, Philadelphia, U.S., and son of the Organist, gave a Recital on the organ, on the 12th ult., at Bath Abbey. The programme consisted of six pieces—Mendelssohn's Sonata (No. 6) in D minor, Handel's Andante in B flat, Bach's Prelude and Fugue in D major, Beethoven's Adagio in A flat, Wesley's "Hosworth Church Bells" with Variations, finishing with Mendelssohn's *Cornelius March*. The compositions of the great musicians were played with artistic feeling and just appreciation of their intentions.

CALCUTTA.—An Organ Recital was given by the Organist, Mr. Ernest Slater, F.C.O., R.A.M., at St. Paul's Cathedral, on Thursday, August 30, interspersed with vocal pieces given by the choir assisted by Miss Alice Gomes and Mr. Sanderson. The programme included an Aria by Bach (Cathedral Choir); Anthems, Solos, and an Organ Sonata by Mendelssohn: Andante in G for organ, by Batiste: The Song of Ruth, by Gounod, and Handel's "Angels ever bright and fair," by Miss Alice Gomes, who also sang, with Mr. Sanderson, Spohr's Duet "Children pray this love to cherish"; a Solemn March by Smart; an Elevation and a Grand Offertoire by Batiste; and Fugue, "St. Anne's" (after the service), by Bach.

DENVER, COLORADO.—Mr. John H. Gower, Mus. Doc., Organist and Precentor of Denver Cathedral, gave one of his fortnightly Recitals of Music on August 10, of which the following is the programme:—Sonata in F minor (Mendelssohn), Allegro serioso, Adagio, Andante Recitativo, Allegro assai, Concerto in G, arranged for organ and pianoforte (Handel); Fugue in G minor (J. S. Bach), Song, "My heart ever faithful," with accompaniment for violoncello and organ (Bach); Overture (Rossini), Adagio from Sorata for violoncello and organ (J. H. Gower), Offertoire in D major (Batiste), Song, "The better land" (Cowen); Largo in G, for violoncello and organ (Handel); Turkish March, *Requies of Athens* (Beethoven). Mr. Gower was assisted by Mr. Houseley (pianoforte), Mr. Smith-Walker (violoncello), and Mrs. Levering (vocalist). The notice of the Concert in the local paper was of that form of criticism which has formed the theme for many an occasional note in these columns. It is a gem of which no facet should be hidden.

LEATHERHEAD.—An Organ Recital was given by Mr. Ferdinand Lawson, A.C.O., in the Parish Church, on the 9th ult. The programme included Wely's Offertoire in G, Andante in D (Archer), Prelude and Fugue in C minor (Bach), Serenata (Braga), and Lemmens's Storm Fantasia.

LYME REGIS AND CHARMOUTH.—Morning and evening Concerts were given here on the 11th ult. by Mr. J. A. Pitman, late of Salisbury Cathedral. The vocalists were Miss Madge Bode (Bournemouth), Mr. J. A. Pitman (Salisbury), and Mr. Philip Hope (Bournemouth), all being most successful in their songs. Mr. F. L. Bartlett and Mr. Augustus Alyward, of Salisbury, contributed violin and violoncello solos, which were highly appreciated.

NORWICH.—On Thursday evening, the 20th ult., an Organ Recital was given in the Unthanks Road Baptist Church by the Organist, Mr. W. L. Palmer. The various items in the programme, including selections from the works of Handel, Bach, Mendelssohn, Spohr, Gounod, Wely, and Scotson Clark were much appreciated.

PEEL, ISLE OF MAN.—A Festival Service and Organ Recital were given in the New Church, on the 12th ult., under the direction of Miss M. L. Wood, A.C.O., the Organist and Choirtrainer. The Recital was given by Miss McKnight, F.C.O., of Alfreton Parish Church, Derbyshire. The vocal items were contributed by Miss Dews and members of the choir.

SALTHERN.—Mr. G. F. Huntley, Mus. Bac., Cantab., gave an Organ Recital on Sunday, the 2nd ult., in the Parish Church. Mr. Huntley played Mendelssohn's Sonata in D minor, "Marche Pontificale" and "Fanfare" (Lemmens), "Romanza" (Kleinberger), and "Canzona" (Guilmant). In addition to the instrumental pieces, several vocal items were given. Mrs. Whatford made a favourable impression by her rendering of "I know that my Redeemer liveth" and "With verdure clad." Mr. Morley gave "Lord God of Abraham," from Mendelssohn's *Ellijah*, very effectively. The choir sang two anthems in excellent style, and at the close of the service the hymn "The Church's one foundation" was sung, in which the whole congregation joined.

STRATHPEFFER, N.B.—The most successful Concert of the season was given here on Wednesday evening, the 5th ult., in the Pavilion. Provost Ross, of Dingwall, occupied the chair, and Miss Ross accompanied throughout. Mrs. Munro (*de Witt*), Miss Duffus, Mr. Fraser, and Mr. Young were the performers. The vocal duet, "I would that my love" (Mendelssohn), by Miss Wilson and Miss Wardrop, was greatly appreciated. The audience was fairly roused to enthusiasm by the violin playing of Mr. Paterson, accompanied by Miss Paterson and Miss Foss, and a repetition of the various Scotch melodies he performed was insisted upon.

TORQUAY.—On Wednesday, the 12th ult., in the British Schools, Abbey Road, a sacred Concert was given by the Furrough Cross choir and friends, who were under the conductorship of Mr. Thomas, of Babbacombe. The programme included a hymn, "Bringing in the sheaves"; three anthems, "O Lord, how manifold are Thy works," "Lord of all power and might," and "Like as the hart"; two instrumental duets from Mozart's *Kyrie* and *Gloria*; a duet-chorus, "Be glad in the Lord"; a solo and quartet, "Sowing the seed," and a solo, "By-and-bye." The principal parts were taken by Mrs. W. Sutton and Miss Skinner, Miss Hawkings, Mr. Hugo, and Mr. W. J. Thomas. Miss Shackleton acted as accompanist. The instrumental duets were given by Messrs. Pigott and Oakshott.

WELLS, NORFOLK.—The second of a series of Organ Recitals (in connection with the opening of the new organ) was given at the Parish Church on Wednesday, the 5th ult., the large church being filled with a most attentive congregation. The selections were from the works of Handel, Gounod, Flotow, Mendelssohn, Tours, &c., and were played by Mr. J. Marsh, Organist of Walsingham Parish Church.

WOLVERHAMPTON.—The Committee of the Festival Choral Society, who are anxious, both for the sake of the Art and for the public interest, to continue the work in which the Society has been engaged for twenty years past, ask for support from the lovers of music in the locality. They trust that the public of Wolverhampton will not willingly allow such an Institution to languish, and the town to be deprived of representations of the highest forms of music which the Society has set itself to perform. The Committee suggest a series of three Concerts:—1. A Concert in November to consist of one or more of the following works:—Macfarren's *Lady of the Lake*, Correr's *Bridal of Triemmain*, Gounod's *Messe Solennelle*, Mackenzie's *Tonson*, Gade's *Crusader*, and Handel's *Saul*. 2. At Christmas: Handel's *Messiah*, or Mendelssohn's *Ellijah*. 3. A Miscellaneous Concert in February.

ORGAN APPOINTMENTS.—Mr. Ferdinand Lawson, A.C.O., Organist and Choirmaster to St. Luke's, Charlton.—Mr. Warren Tear to St. Mark's, Notting Hill.—Mr. W. H. Sampson, B.A., Organist and Choirmaster to St. George's, Worthing.—Mr. J. Welsh Leith, Organist and Choirmaster to the Tron Parish Church, Glasgow.—Mr. W. T. Stuart, to St. Jude's, East Brixton.

CHOIR APPOINTMENTS.—Mr. Dean Trotter (Tenor), as Lay Vicar to Exeter Cathedral.—Mr. Alfred Greenwood (Tenor), Gloucester Cathedral.—Mr. Vernon Taylor (Bass), to St. Paul's Cathedral.—Mr. Herbert E. Budge (Baritone), Choirmaster to St. Jude's, East Brixton.

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SOUTH LONDON MUSICAL CLUB.—The Prize of TEN GUINEAS, advertised in *The Musical Times* of May last, has, with the approval of Dr. J. F. Budge, been AWARDED to Mr. JOHN ACTON, Mus. Bac., of 9, Albert Square, Manchester, whose composition, "For Home and Liberty," bore the motto "Mum et Tuum." Gresham Hall, Brixton, London, S.W.

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The score of "Saul," alone among Handel's oratorios, contains full directions for the treatment of the organ, though the part is seldom written out. The Editor has endeavoured, as far as possible, to carry out these directions in filling up the part. In some cases, as in the symphony preceding the chorus, "Welcome, welcome, mighty king," the effect will be found peculiar; but for this, Handel, not the Editor, is responsible, as the indications here are most minute. In a few passages, in which there is an *obligato* part for the organ—e.g., in the chorus, "Mourn, Israel, mourn"—an arrangement for other instruments is given in small notes, which is intended for use if the oratorio is given in places where there is no organ.

The recitatives should be accompanied by the organ or pianoforte; but, at the desire of the publishers, an arrangement of the accompaniment for strings has also been given. In one instance only has the Editor allowed himself an alteration in the colouring. The recitative sung by the Ghost of Samuel is in this edition accompanied by the low notes of clarinets and bassoons. Purists may possibly object to this; but the Editor would urge, in extenuation, though not in justification, that he has merely carried a little further Handel's own idea of individualizing the spectre by the use of wind instruments. The bassoon parts, at the commencement of this scene, as well as the wind parts in the air "Infernal spirits," are Handel's own.

In this score all the original parts are indicated by "H" and all the additions by "P." In cases where something has been added to Handel's parts, both letters are prefixed. It has not been thought needful to do this with the trumpet parts, the alterations being confined to a very few notes. Here Handel's own passages have been retained, even though difficult, whenever at all practicable.

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